

THE
SHINING

Screenplay

by

Stanley Kubrick

Based on the novel by

Stephen King

" THE SHINING. "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

OPTICALS ARE MEASURED FROM
THEIR CENTRES.

ZERO is the 'START' Frame
which is 12. 0 before the
first Action Frame.

PLEASE CHECK EACH REEL for
length.

| <u>Scene</u> <u>No</u> | <u>Complete Dialogue</u> | <u>Spot</u> <u>No</u> | <u>Start</u> | <u>End</u> | <u>Page</u> |
|---------------------------|---|--------------------------|--------------|------------|-----------------------|
| | FADE IN : | | | | |
| | W | | | | |
| 1 | A WARNER COMMUNICATION COMPANY | | | | |
| Starts 12. 0 | presents | NO DIALOGUE | | | |
| | FADE OUT : | | | | |
| 2 | EXT COLORADO MOUNTAIN (U.S.A) - DAY: | | | | |
| Starts 30.10 | L.S. Lake and Mountains. CAMERA TRACKS FORWARD past island in lake. | NO DIALOGUE | | | MUSIC STARTS 30.10 |
| | DISSOLVE TO : | | | | |
| 3 | EXT ROAD - DAY - | | | | |
| Starts 57. 7 | L.S. High Angle V.W. Car moving along road - CAMERA TILTS UP with it. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 4 | EXT. COLORADO MOUNTAINS & ROAD - | | | | |
| Starts 86.14 | DAY - L.S. - Mountains and Road - V.W. Car moves away along road - CAMERA TRACKS after it. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 5 | L.S. V.W. Car moving away | | | | |
| Starts 113.12 | along road - CAMERA TRACKS after it and passes car - TRACKING FORWARD to Mountains in b.g. | | | | |

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-------------|-------------------|------------|-------|-----|------|
|-------------|-------------------|------------|-------|-----|------|

5
Cont.

Superimposed Roller Titles in at 125.13

A STANLEY KUBRICK FILM

JACK NICHOLSON

SHELLEY DUVALL

THE SHINING

Featuring

DANNY LLOYD

NO DIALOGUE

CUT TO :

6 M.L.S. High Angle V.W. Car moves
Starts away along road - CAMERA TILTS
160. 4 UP with it. Car goes into
tunnel and comes out other side.
CAMERA TRACKS after car.

Superimposed Roller Titles continue:

SCATMAN CROTHERS

BARRY NELSON

PHILIP STONE

JOE TURKEL

ANNE JACKSON

TONY BURTON.

NO DIALOGUE

CUT TO :

7 L.S. V.W. Car moves along road.
Starts CAMERA TRACKS after it.
206. 5 Mountains in b.g.

Superimposed Roller Titles continue:

Executive Producer
JAN HARLAN

Based upon the novel by
STEPHEN KING

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|---|--|------------|--------|--------|------|
| 7 | Produced in association with THE PRODUCER CIRCLE COMPANY ROBERT FRYER MARTIN RICHARDS MARY LEA JOHNSON Screenplay by STANLEY KUBRICK & DIANE JOHNSON | | | | |
| | CUT TO : | | | | |
| 8 | L.S. High Angle V.W. Car moving away along road. Mountain in b.g. CAMERA TRACKS after car. | | | | |
| 241.11 | | | | | |
| Superimposed Roller Titles continue: | | | | | |
| Produced and Directed by STANLEY KUBRICK | | | | | |
| Superimposed Title ends 255. 3 | | | | | |
| | CUT TO : | | | | |
| <u>END OF MAIN TITLES</u> | | | | | |
| 9 | L.S. Mountain - CAMERA Starts TRACKS IN on Hotel. | | | | |
| 256.12 | | | | | |
| | CUT TO : | | | | |
| 10 | Black Frames. | | | | |
| Starts | THE INTERVIEW. | | | | |
| 280. 6 | | | | | |
| | CUT TO : | | | | |
| 11 | INT. OVERLOOK HOTEL/LOBBY - DAY : | | | | |
| Starts | M.L.S. JACK walks L-R across | | | | |
| 284.14 | Lobby. CAMERA TRACKS BACK & PANS with him to RECEPTIONIST behind desk. | | | | |
| | JACK TO RECEPTIONIST: | | | | |
| | Hi, I've got an appointment with Mr. Ullman. My name is Jack Torrance. | 1/1 | 298. 4 | 304. 9 | 6. 5 |
| | RECEPTIONIST TO JACK : | | | | |
| | His office is the first door on the left. | 1/2 | 305. 5 | 308. 2 | 2.13 |
| | JACK TO RECEPTIONIST: | | | | |
| | Thank you. | 1/3 | 309. 6 | 310. 1 | 0.1 |
| JACK moves away R-L. CAMERA PANS with him and TRACKS IN after him through | | | | | |
| Cont. | | | | | |

THE SHINING
Reel One (1A). Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|-------------|--|------------|-------------------------------------|--------|------|
| 11 Cont. | Secretary's office to open door of ULLMAN's office - revealing ULLMAN seated at desk with SECRETARY standing beside him. | | | | |
| | JACK TO ULLMAN: Mr. Ullman ? | 1/4 | 337. 3 | 338. 1 | 0.14 |
| | ULLMAN TO JACK: Yes ? | 1/5 | 338. 3 | 338.11 | 0. 8 |
| | JACK TO ULLMAN: I'm Jack Torrance. | 1/6 | 338.13 | 340. 2 | 1. 5 |
| | ULLMAN TO JACK: Oh, well - come on in Jack. | 1/7 | 340. 3 | 343.10 | 3. 7 |
| | ULLMAN stands up and hands book to SECRETARY, walking round side of desk. JACK moves into office. CAMERA TRACKS IN after him. He shakes hands with ULLMAN. | | | | |
| | ULLMAN TO JACK: Very nice to meet you. | 1/8 | 345.12 | 347. 7 | 1.11 |
| | JACK TO ULLMAN: Nice to meet you, Mr. Ullman. | 1/9 | 347.10 | 349.10 | 2. 0 |
| | ULLMAN points to SECRETARY. | | | | |
| | ULLMAN TO JACK: This is my secretary, Susie. | 1/10 | 349.12 | 352. 4 | 2. 8 |
| | SECRETARY TO JACK: Hallo. | 1/11 | 352. 6 | 353. 0 | 0.10 |
| | | | (This Spot overlaps with Spot 1/12) | | |
| | JACK TO SECRETARY: Susie, how do you do ? | 1/12 | 352.10 | 354. 0 | 1. 6 |
| | ULLMAN TO JACK: Have any trouble finding us ? | 1/13 | 354.11 | 356. 9 | 1.14 |
| | JACK TO ULLMAN: Oh, no problem at all. I made the trip in three and a half hours. | 1/14 | 356.12 | 361. 1 | 4. 5 |
| | ULLMAN TO JACK: Well, that's very good time, very good. Please sit down a minute. | 1/15 | 361. 2 | 366. 0 | 4. 8 |
| | ULLMAN points to chair cam.R. JACK sits cam.R.f.g. ULLMAN walks behind desk. | | | | |

Cont.

THE SHINING
Reel One (1A), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-------------|--|------------|--------|--------|------|
| 11 Cont. | ULLMAN TO JACK: Jack, just make yourself at home. Would you like some coffee ? | 1/16 | 366.10 | 371.11 | 5. 1 |
| | JACK TO ULLMAN: Well, if you are going to have some, I wouldn't mind. Thanks. | 1/17 | 372. 8 | 376. 2 | 3.10 |
| | ULLMAN TO JACK: Susie. | 1/18 | 376. 6 | 377. 2 | 0.12 |
| | SUSIE TO ULLMAN: Sure. | 1/19 | 377. 4 | 377.11 | 0. 7 |
| | ULLMAN TO SUSIE: Oh, and would you ask Bill Watson to join us ? | 1/20 | 377.13 | 381. 2 | 3. 5 |
| | SUSIE TO ULLMAN: Yes, I will. | 1/21 | 381. 3 | 382. 4 | 1. 1 |

ULLMAN sits behind desk.
SUSIE walks forward to R.f.g.

DISSOLVE TO :

12 EXT. APARTMENT BUILDING/BOULDER -
Starts DAY - L.S. Apartment Building -
385. 1 cars parked in front of it.
Mountain in b.g.
CAMERA TRACKS IN on Apartment
Building.

NO DIALOGUE

CUT TO :

13 INT. JACK & WENDY'S APARTMENT
Starts IN BOULDER (USA) / LIVING ROOM -
396. 0 DAY - M.L.S. DANNY sitting at
table eating a sandwich.
WENDY sitting cam.R reading book.

| | | | | | |
|---------------------|---|------|--------|--------|------|
| DANNY TO WENDY : | Mom ... | 1/22 | 399.11 | 400. 5 | 0.10 |
| WENDY TO DANNY : | Yeah. | 1/23 | 402.11 | 403. 5 | 0.10 |
| DANNY TO WENDY: | Do you really want to go and live in that hotel for the winter ? | 1/24 | 405. 1 | 409. 0 | 3.10 |
| WENDY TO DANNY : | Sure I do. It will be lots of fun. | 1/25 | 411. 5 | 415. 5 | 4. 6 |
| DANNY TO WENDY: | Yeah, I guess so. | 1/26 | 419. 3 | 421.11 | 2. |

Cont.

THE SHINING
Reel One (1A). Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|--|--------|--------|------|
| 13 Cont. | DANNY TO WENDY: Anyway, there's hardly anybody to play with around here. | 1/27 | 422.11 | 427.13 | 5. 2 |
| | WENDY TO DANNY : Yeah, I know. It always takes a little time to make new // friends. | 1/28 | 430. 5 | 436. 5 | 6. 0 |
| | CUT TO : | (This Spot runs 11 frames over the Cut into Sc. 14) | | | |
| 14 Starts 435.10 | M.S. DANNY eating sandwich. | | | | |
| | DANNY TO WENDY: Yeah, I guess so. | 1/29 | 437.15 | 440. 4 | 2. 5 |
| | CUT TO : | | | | |
| 15 Starts 442. 3 | M.S. WENDY | | | | |
| | WENDY TO DANNY : What about Tony ? He's looking for- ward to the hotel, I bet. | 1/30 | 442. 8 | 446.15 | 4. 7 |
| | CUT TO : | | | | |
| 16 Starts 447.14 | M.S. DANNY while eating sandwich wiggles forefinger of his L.hand and speaks with different voice. | | | | |
| | TONY TO WENDY: No, I ain't Mrs. Torrance. | 1/31 | 448.14 | 451. 3 | 2. 5 |
| | CUT TO : | | | | |
| 17 Starts 452. 9 | M.S. WENDY | | | | |
| | WENDY TO TONY : Oh come on, Tony. Don't be silly. | 1/32 | 453. 0 | 455. 9 | 2. 0 |
| | CUT TO : | | | | |
| 18 Starts 456. 8 | M.S. DANNY wiggles forefinger of L.hand and speaks with different voice. | | | | |
| | TONY TO WENDY I don't want to go there, Mrs Torrance. | 1/33 | 457. 3 | 460. 0 | 2.10 |
| | CUT TO : | | | | |
| 19 Starts 460. 1 | M.S. WENDY. | | | | |
| | WENDY TO TONY : Well, how come you don't want to go? | 1/34 | 460.14 | 462.15 | 2. 1 |
| | CUT TO : | | | | |

THE SHINING
Reel One (1A), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|---------------|--|---------|--------|--------|------|
| 20 | M.S. DANVY wiggles forefinger of L. hand and speaks in different voice. | | | | |
| Starts 463.14 | | | | | |
| | TONY TO WENDY: I just don't. | 1/35 | 464. 5 | 466. 5 | 2. 0 |
| | CUT TO : | | | | |
| 21 | M.S. WENDY. | | | | |
| Starts 467. 5 | | | | | |
| | WENDY TO TONY : Well, let's just wait and see. We're all gonna have a real good time. | 1/36 | 467.13 | 475. 4 | 7. 7 |
| | DISSOLVE TO : | | | | |
| 22 | INT. OVERLOOK HOTEL/ULLMAN'S OFFICE - DAY - M.L.S. - JACK over ULLMAN seated at desk. BILL WATSON enters office. JACK rises and shakes hands with him. | | | | |
| Starts 476. 5 | | | | | |
| | ULLMAN TO WATSON: Bill, I'd like you to meet Jack Torrance. | 1/37 | 478. 6 | 482. 0 | 3.10 |
| | WATSON TO JACK : How do you do ? | 1/38 | 482. 3 | 483. 6 | 0.14 |
| | JACK TO WATSON : Bill, how do you do ? | 1/39 | 483. 8 | 484.12 | 1. 4 |
| | WATSON TO JACK: Pleased to meet you. | 1/40 | 484.13 | 485.13 | 1. 0 |
| | JACK TO WATSON: Pleasure to meet you. | 1/41 | 485.15 | 487. 7 | 1. 8 |
| | ULLMAN TO WATSON: Grab a chair Bill, and join in. | 1/42 | 488. 3 | 490. 3 | 2. 0 |
| | WATSON & JACK sit down. | | | | |
| | ULLMAN TO WATSON: Jack is going to take care of the Overlook for us this winter. | 1/43 | 491. 4 | 496. 8 | 5. 4 |
| | I would like you to take him around the place as soon as we are through. | 1/44 | 497.12 | 502. 3 | 4. 7 |
| | WATSON TO ULLMAN: Fine. | 1/45 | 502. 5 | 502.14 | 0. 0 |
| | ULLMAN TO WATSON: Jack is a // school-teacher. | 1/46 | 505. 1 | | |
| | CUT TO : | | | | |
| | (This Spot runs 11 frames over the Cut into Sc. 23) | | | | |

THE SHINING
Reel One (1A), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|---------------|--|---------|---|--------|------|
| 23 | M.C.S. JACK. | | | | |
| Starts 505.15 | JACK TO WATSON : | 1/47 | 507. 8 | 510. 9 | 3. 1 |
| | WATSON OFF TO JACK : | 1/48 | 511. 9 | 513. 6 | 1.13 |
| | JACK TO WATSON : | 1/49 | 514. 3 | 516. 6 | 2. 1 |
| | Teaching has been more or less a way of making ends meet. | 1/50 | 517. 1 | 522. 0 | 4.15 |
| | CUT TO : | | | | |
| 24 | M.C.S. WATSON. | | | | |
| Starts 522. 9 | WATSON TO JACK: | 1/51 | 522.10 | 525. 3 | 2. 9 |
| | CUT TO : | | | | |
| 25 | M.C.S. JACK | | | | |
| Starts 525.12 | JACK TO WATSON: | 1/52 | 526. 2 | 529. 9 | 3. 7 |
| | ULLMAN OFF TO WATSON: | 1/53 | 530. 3 | 537. 3 | 7. 0 |
| | | | (This Spot runs 63 frames over the Cut into Sc. 26) | | |
| | CUT TO : | | | | |
| 26 | M.S. ULLMAN | | | | |
| Starts 533. 4 | ULLMAN TO JACK: | 1/54 | 539. 4 | 545. 1 | 5.13 |
| | our season here runs from eh May 15th to October 30th. | 1/55 | 546. 8 | 553. 0 | 6. 8 |
| | and then we close down completely until the following May. | 1/56 | 553. 2 | 557. 7 | 4. 5 |
| | CUT TO : | | | | |
| 27 | M.C.S. JACK | | | | |
| Starts 558. 3 | JACK TO ULLMAN : | 1/57 | 558. 8 | 562. - | |
| | Do you mind if I | | | | |
| | that ? | | | | |

THE SHINING
Reel One (1A), Page 9

| Scene No. | Complete Dialogue | Spot No. | Start | End | Time |
|------------------------|--|-------------|--------|--------|---|
| 27 Cont. | JACK TO ULLMAN: | | | | |
| | It seems to me that the skiing up here would be fantastic. | 1/58 | 563. 1 | 567.15 | 4.14 |
| | ULLMAN OFF TO JACK : | | | | |
| | Oh, it sure would //bc: | 1/59 | 568.10 | 569.14 | 1. 4 |
| | CUT TO : | | | | (This Spot runs 5 frames over the Cut into Sc. 28) |
| 28 Starts 569. 9 | M.S. ULLMAN ULLMAN TO JACK: | | | | |
| | but the problem is the enormous cost it would be to keep the road to the Sidewinder open. It's a .. | 1/60 | 569.15 | 576. 1 | 6. 2 |
| | It's a 25 mile stretch of road | 1/61 | 577. 8 | 580. 3 | 2.11 |
| | - gets an average of 20 feet of snow during the winter, | 1/62 | 580. 7 | 584. 7 | 4. 0 |
| | and there's just no way to make it economically feas- ible to keep it clear. | 1/63 | 584. 8 | 591. 6 | 6.14 |
| | When the place was built in 1907, there was very little interest in winter sports, | 1/64 | 592.12 | 600. 0 | 7. 4 |
| | and this site was chosen for its seclusion and scenic beauty. | 1/65 | 600. 8 | 607. 2 | 6.10 |
| | CUT TO : | | | | |
| 29 Starts 608. 0 | M.L.S. ULLMAN over WATSON & JACK. JACK TO ULLMAN: | | | | |
| | Well, it's certainly got plenty of that. | 1/66 | 608. 4 | 611. 6 | 3. 2 |
| | JACK laughs. | | | | |
| | ULLMAN TO JACK: | | | | |
| | That's right. | 1/67 | 612. 5 | 613. 2 | 0.10 |
| | And did they give you any idea in Denver about what the job entails ? | 1/68 | 615. 4 | 621.10 | 6. 6 |
| | JACK TO ULLMAN: | | | | |
| | general way. | 1/69 | 622.10 | 625. 1 | 3. 1 |

Cont.

THE SWINING
Reel One (1A), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|------------------------------------|---|-------|--------|---|
| 29 Cont. | ULLMAN TO JACK: | Well ... | 1/70 | 626.14 | 627.10 0.12 |
| | CUT TO : | | | | |
| 30 Starts 629. 0 | M.S. ULLMAN ULLMAN TO JACK: | .. the winters can be fantastically cruel, | 1/71 | 629. 7 | 633. 7 4. 0 |
| | | and the basic idea is to...to cope with the very costly damage | 1/72 | 633.12 | 639. 7 5.11 |
| | | and depreciation which can occur. | 1/73 | 639. 8 | 642. 5 2.13 |
| | | And this consists mainly of running the boiler, | 1/74 | 642. 7 | 646. 4 3.13 |
| | | heating different parts of the hotel on a daily rotat- ing basis, | 1/75 | 646. 5 | 651.14 5. 9 |
| | | repairing damage as it occurs and doing repairs, // so that the elements can't get a foothold.. | 1/76 | 652.11 | 659.15 7. 4 |
| | | | | | (This Spot runs 52 frames over the Cut into Sc. 31). |
| | CUT TO : | | | | |
| 31 Starts 656.11 | M.C.S. JACK JACK TO ULLMAN: | Well, that sounds fine to me. | 1/77 | 662.14 | 665. 3 2. 5 |
| | ULLMAN grunts off. | | | | |
| | CUT TO : | | | | |
| 32 Starts 666. 5 | M.S. ULLMAN ULLMAN TO JACK : | Physically, it's not a very demand- ing job. | 1/78 | 666.11 | 670. 6 3.11 |
| | | The only thing that can get a bit trying up here during the winter is eh .. | 1/79 | 671. 9 | 676. 7 4.11 |
| | | the tremendous sense of isolation. | 1/80 | 676. 9 | 680. 0 2. 3 |
| | CUT TO : | | | | |

| Scene | | Complete Dialogue | | Spot | Start | End | Time |
|--------|--------------|---------------------|------|--------|--------|------|------|
| No | | | | No | | | |
| 33 | M.C.S. JACK | | | | | | |
| Starts | | | | | | | |
| 680. 8 | JACK TO | Well, that just | | | | | |
| | ULLMAN: | happens to be | | | | | |
| | | exactly what I'm | | | | | |
| | | looking for. | | | | | |
| | | I'm eh.. | 1/81 | 682. 3 | 618.15 | 6.12 | |
| | | ..I'm outlining | | | | | |
| | | a new writing | | | | | |
| | | project, and eh.. | 1/82 | 689. 9 | 694. 1 | 4. 6 | |
| | | ..five months of | | | | | |
| | | peace is just what | | | | | |
| | | I want. | 1/83 | 694.13 | 699. 0 | 4. 6 | |
| | CUT TO : | | | | | | |
| 34 | M.S. ULLMAN | | | | | | |
| Starts | | | | | | | |
| 699.13 | ULLMAN TO | That's very good | | | | | |
| | JACK : | Jack, because eh.. | 1/84 | 701. 0 | 705.12 | 4.12 | |
| | | for some people | | | | | |
| | | eh solitude and | | | | | |
| | | isolation .. | 1/85 | 706.14 | 713. 3 | 6. 9 | |
| | CUT TO : | | | | | | |
| 35 | M.C.S. JACK. | | | | | | |
| Starts | | | | | | | |
| 715. 8 | ULLMAN OFF | can // of itself | | | | | |
| | TO JACK : | become a problem. | 1/86 | 714. 8 | 718. 1 | 3. 3 | |
| | | | | | | | |
| | JACK TO | Not for me. | 1/87 | 720. 6 | 721.14 | 1. 8 | |
| | ULLMAN : | | | | | | |
| | CUT TO : | | | | | | |
| 36 | M.S. ULLMAN. | | | | | | |
| Starts | | | | | | | |
| 724. 2 | ULLMAN | How about // your | | | | | |
| | TO JACK: | wife and son ? | | | | | |
| | | How do you think | | | | | |
| | | they'll take to it? | 1/88 | 723. 9 | 727. 6 | 3.12 | |
| | CUT TO : | | | | | | |
| 37 | M.C.S. JACK. | | | | | | |
| Starts | | | | | | | |
| 728. 6 | JACK TO | They'll love it. | 1/89 | 731. 3 | 732. 3 | 1. 0 | |
| | ULLMAN: | | | | | | |
| | ULLMAN OFF | Great.. | 1/90 | 733. 3 | 733.13 | 0.10 | |
| | TO JACK : | | | | | | |
| | CUT TO : | | | | | | |
| 38 | M.S. ULLMAN. | | | | | | |
| Starts | | | | | | | |
| 735. 2 | ULLMAN TO | Well, before I turn | | | | | |
| | JACK : | you over to Bill, | 1/91 | 737. 1 | 743. 1 | | |

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|--|--------|--------|------|
| 38 Cont. | ULLMAN TO JACK: there is one other thing I think we should talk about. | 1/92 | 744. 7 | 749. 7 | 5. 0 |
| | I don't want to sound melodramatic, but it is something that's... | 1/93 | 749.12 | 754. 8 | 4.12 |
| | been known to give a few people second thoughts about the job. | 1/94 | 754.11 | 758.13 | 4. 2 |
| | CUT TO : | | | | |
| 39 Starts 759.15 | M.C.S. JACK JACK TO ULLMAN: I'm intrigued. | 1/95 | 760.15 | 762. 8 | 1. 9 |
| | CUT TO : | | | | |
| 40 Starts 764.10 | M.S. ULLMAN. ULLMAN TO JACK : I don't suppose // they eh told you anything in Denver about the tragedy | (This Spot starts 13 frames before the Cut into Sc. 40) 1/96 | 763.13 | 769. 7 | 5.10 |
| | we had up here during the winter of 1970 ? | 1/97 | 769.11 | 772.12 | 3. 1 |
| | CUT TO : | | | | |
| 41 Starts 773. 8 | M.C.S. JACK shakes his head. JACK TO ULLMAN: I don't believe they did. | 1/98 | 774. 7 | 776. 8 | 2. 1 |
| | CUT TO : | | | | |
| 42 Starts 777. 6 | M.S. BILL WATSON. ULLMAN OFF TO JACK : Well, my prede- cessor // in this job | 1/99 | 778.12 | 784. 9 | 5.13 |
| | CUT TO : | (This Spot runs 12 frames over the Cut into Sc. 43) | | | |
| 43 Starts 783.13 | M.S. ULLMAN. ULLMAN TO JACK: hired a man named Charles Crady, an ex-military caretaker. | 1/100 | 785. 0 | 789.10 | 4.10 |

THE SWINING
Reel One (1A), Page 12

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-------------|--|------------|--------|--------|------|
| 43 Cont. | ULLMAN TO JACK: He came up here with his wife and two little girls of about eight or ten. | 1/101 | 790. 3 | 795. 1 | 4.14 |
| | And he had a good employment record, good references | 1/102 | 795.10 | 800.13 | 5. 3 |
| | and from what I've been told, I mean, he seemed like a completely normal individual. | 1/103 | 800.15 | 807.12 | 6.13 |
| | But at some point | 1/104 | 808.10 | 810. 8 | 1.14 |
| | during the winter, he must have suffered some kind of a complete mental breakdown. | 1/105 | 811. 2 | 818. 5 | 7.3 |
| | He ran amok and eh... | 1/106 | 818. 7 | 821. 9 | 3. 2 |
| | killed his family with an axe, | 1/107 | 826.11 | 829. 8 | 2.13 |

CUT TO :

| | | | | | |
|------------------------|---|-------|--------|--------|------|
| 44 Starts 830. 1 | M.C.S. JACK | | | | |
| | ULLMAN OFF TO JACK : | | | | |
| | stacked them neatly in one of the rooms in the West Wing, and then he um ... | 1/108 | 832. 0 | 838. 1 | 6. 1 |
| | ther he put eh both barrels of his shotgun in his mouth. | 1/109 | 838.12 | 844.13 | 6. 1 |

CUT TO :

END OF REEL ONE (1A)

NUMBER OF INSERTS : Nil.

| | |
|---|--------|
| Footage from end of 1/109 to last Action Frame... | 1. 1 |
| Footage from START to last Action Frame..... | 845.14 |
| Footage of reel without 12' leader..... | 833.14 |

" THE SUBJECT "

ZERO is the First Frame which
is 15. 0 before the first
Clear Cut, Scene 2.

| <u>Scene No</u> | <u>Complete Dialogue</u> | <u>Spot No</u> | <u>Start</u> | <u>End</u> | <u>Page</u> |
|---------------------|-----------------------------------|--------------------|--------------|------------|---------------------------|
| 1 | INT. HOTEL/ULLMAN'S OFFICE - DAY: | | | | |
| Starts 0. 0 | M.S. ULLMAN sitting behind desk. | | | | |
| | ULLMAN The police oh .. | 2/1 | 1.10 | 3. 2 | 1. 8 |
| | TO JACK: | | | | |
| | they thought that | | | | |
| | it was what the | | | | |
| | old-timers used | | | | |
| | to call cabin-fever, | 2/2 | 4.10 | 10. 1 | 5. 7 |
| | a kind of claustro- | | | | |
| | phobic reaction | | | | |
| | which can occur// | | | | |
| | when people are | 2/3 | 11. 1 | 16.11 | 5.10 |
| | | | | | (This Spot runs 18 frames |
| | | | | | over the Cut into Sc.2) |
| | CUT TO : | | | | |
| 2 | M.C.S. JACK | | | | |
| Starts 15. 9 | ULLMAN OFF | | | | |
| | TO JACK : | | | | |
| | shut in together | | | | |
| | over long periods | | | | |
| | of time. | 2/4 | 16.14 | 20.15 | 4. 1 |
| | JACK TO | | | | |
| | ULLMAN : | 2/5 | 25. 3 | 31. 2 | 5.15 |
| | Well, that is eh | | | | |
| | quite a story. | 2/6 | 32. 0 | 33.10 | 1.10 |
| | CUT TO : | | | | |
| 3 | M.S. ULLMAN laughs. | | | | |
| Starts 34. 6 | ULLMAN | | | | |
| | TO JACK: | 2/7 | 36. 3 | 37.10 | 1. 7 |
| | Yes, it is. | | | | |
| | Oh it's still hard | | | | |
| | for me to believe | | | | |
| | that it actually | | | | |
| | happened here, | 2/8 | 39. 3 | 44. 3 | 5. 0 |
| | but it did and eh.. | 2/9 | 45.10 | 49.13 | 4. 3 |
| | I think you can | | | | |
| | appreciate why | | | | |
| | I wanted to tell | | | | |
| | you about it. | 2/10 | 50.14 | 55.10 | 4.12 |
| | CUT TO : | | | | |
| 4 | M.C.S. JACK. | | | | |
| Starts 56.15 | JACK TO | | | | |
| | ULLMAN: | | | | |
| | Ah I certainly can, | | | | |
| | and eh... | 2/11 | 57.11 | 61. 0 | 2. 0 |
| | I also understand | | | | |
| | why your people in | | | | |
| | the hotel... | 2/12 | 62. 1 | 66. 1 | 3. 0 |

THE SHINING
Reel Two (1B), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Feet |
|-----------------------|--|---|--------|--------|------------------------|
| 4 Cont. | JACK laughs. CUT TO : | | | | |
| 5 Starts 70. 7 | U.S. ULLMAN laughing. ULLMAN TO JACK: Well, obviously with some people can be | 2/13 | 71. 9 | 74. 0 | 2. 7 |
| | CUT TO : | | | | |
| 6 Starts 75.10 | M.C.S. JACK. ULLMAN OFF TO JACK : put off // by the idea of stay- ing alone in a place where some- thing like that actually happened. | (This Spot starts 17 frames over the Cut into Sc. 6) 2/14 | 74. 9 | 81.11 | 7. 2 |
| | JACK TO ULLMAN: Well, you can rest assured Mr. Ullman, that's not going to happen with me, | 2/15 | 82. 7 | 88.15 | 6. 8 |
| | and eh as-far as my wife is concern- ed, | 2/16 | 90. 1 | 95. 2 | 5. 1 |
| | I am sure she'll be absolutely fasc- inated when I tell her about it. She's a | 2/17 | 95.13 | 103. 5 | 7. 8 |
| | confirmed ghost story and horror film addict. | 2/18 | 104. 1 | 109. 2 | 5. 1 |
| | DISSOLVE TO : | | | | |
| 7 Starts 112. 0 | INT. BOULDER APARTMENT/BATHROOM - DAY - M.S. - Shooting through open door - DANNY standing on stool at basin. | | | | MUSIC STARTS 114. 6 |
| | DANNY TO TONY : Tony, do you think Daddy will get the job ? | 2/19 | 117. 6 | 121.12 | 4. 6 |
| | TONY OFF TO DANNY : Yeah, he did. | 2/20 | 125. 1 | 127. 2 | 2. 1 |
| | He's gonna phone Wendy up in a few minutes to tell her. | 2/21 | 128.14 | 133. 9 | 5. 5 |
| | CUT TO : | | | | |

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|------------|--------|--------|---------------------|
| 8 Starts 135.15 | INT. BOULDER KITCHEN/LIVING ROOM - DAY - M.S. - WENDY back to camera washing dishes at sink. PHONE RINGS OFF. She dries her hand and puts carton in fridge. Then moves L-R into Living Room - CAMERA PANS with her. She picks up telephone receiver. | | | | MUSIC ENDS 140.4 |
| | WENDY : Hallo. (into phone) | 2/22 | 154.8 | 155.8 | 1.0 |
| | CUT TO : | | | | |
| 9 Starts 156.2 | INT. HOTEL - LOBBY - DAY - M.L.S. JACK leaning on counter of reception desk, speaking into phone. | | | | |
| | JACK TO Hi, babe. WENDY : (into phone) | 2/23 | 156.9 | 157.9 | 1.0 |
| | WENDY TO Hi, hon.* JACK : How's it going ? (over phone) | 2/24 | 158.0 | 160.3 | 2.3 |
| | JACK TO Great. Look, I'm WENDY : at the hotel and (into phone) I still have an awful lot to go through. | 2/25 | 160.15 | 166.9 | 5.10 |
| | I don't think I can get home before nine or ten. | 2/26 | 166.10 | 170.10 | 4.0 |
| | (* 'hon' = 'honey' a term of endearment.) | | | | |
| | CUT TO : | | | | |
| 10 Starts 171.3 | INT. BOULDER APARTMENT/LIVING ROOM - DAY - M.S. - WENDY sitting on back of chair phone to ear. | | | | |
| | WENDY TO Sounds like you JACK : got the job ? (into phone) | 2/27 | 171.7 | 173.3 | 1.12 |
| | CUT TO : | | | | |
| 11 Starts 173.12 | INT. HOTEL - LOBBY - DAY : M.L.S. JACK leaning on reception counter with phone to ear. | | | | |
| | JACK TO Right. It's a WENDY : beautiful place. (into phone) you and I are gonna love it. | 2/28 | 173.14 | 180.11 | 3.13 |
| | CUT TO : | | | | |

THE SHINING
Reel Two (18). Page 4

| Scene No. | Continued Dialogue | Spot No. | Start | End | Time |
|------------------------|---|-------------|--------|-------|-----------------------|
| 12 Starts 181.10 | INT. DOUBLEDAY APARTMENT/BATHROOM - DAY - M.S. - DANNY standing on stool by basin. He is reflected in mirror. CAMERA TRACKS IN on his reflection in mirror. | | | | |
| | DANNY TO TONY : Tony, why don't you want to go to the hotel ? | 2/29 | 183.14 | 187.4 | 3.6 |
| | DANNY wiggles forefinger. | | | | |
| | TONY OFF TO DANNY : I don't know. | 2/30 | 188.8 | 190.2 | 1.10 |
| | DANNY TO TONY : You do too know, now come on tell me. | 2/31 | 192.9 | 197.1 | 4.8 |
| | DANNY wiggles forefinger. | | | | |
| | TONY OFF TO DANNY : I don't want to. | 2/32 | 199.0 | 201.1 | 2.1 |
| | DANNY TO TONY : Please... | 2/33 | 203.2 | 205.1 | 1.15 |
| | DANNY wiggles forefinger. | | | | |
| | TONY OFF TO DANNY : No. | 2/34 | 206.13 | 207.8 | 0.11 |
| | DANNY TO TONY : Now Tony, tell me. | 2/35 | 209.0 | 211.2 | 2.2 |
| | | | | | MUSIC STARTS 211.3 |
| | CUT TO : | | | | |
| 13 Starts 217.4 | INT. HOTEL - LOBBY - M.L.S. Shooting towards doors of lifts. Blood gushes in from L. side of lift and in from corridors L. and R. of lift doors - surging towards camera. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 14 Starts 239.4 | INT. HOTEL/CORRIDOR - M.S. Two Little GRADY girls holding hands. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 15 Starts 240.5 | INT. HOTEL/LOBBY - M.L.S. Blood gushing in from corridors L-R of lift doors and surging towards camera. | | | | NO DIALOGUE |
| | CUT TO : | | | | |

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|---|-------------|--------|--------|------|
| 16 Starts 244. 9 | INT. BOULDER APARTMENT - M.C.S. DANNY screaming. CUT TO : | NO DIALOGUE | | | |
| 17 Starts 245. 9 | INT. HOTEL/LOBBY - M.L.S. Blood gushing in from corridors L-R of lift doors and surging forward. The blood rushes up into camera lens causing black out. DOCTOR Now hold your OFF TO eyes still so that DANNY : I can see. | 2/36 | 257. 1 | 260. 1 | 3. 0 |
| | CUT TO : | | | | |
| 18 Starts 260.15 | INT. BOULDER APARTMENT/DANNY'S BEDROOM - DAY - M.S. - DOCTOR bending over DANNY lying on top of his bed. She is examining his eyes. WENDY standing at foot of bed. DOCTOR That's good, now TO DANNY: the other one. Good boy. | 2/37 | 267.14 | 274. 5 | 6. 7 |
| | DOCTOR straightens up. She puts instrument away in case and closes it. Then she sits on bed beside DANNY. | | | | |
| | DOCTOR Now Danny, when TO DANNY: you were brushing your teeth, | 2/38 | 286. 6 | 291. 9 | 5. 3 |
| | do you remember if you smelled anything funny, | 2/39 | 292. 9 | 296.11 | 4. 2 |
| | or saw any bright flashing lights, or anything at all strange ? | 2/40 | 297. 6 | 304. 6 | 7. 0 |
| | CUT TO : | | | | |
| 19 Starts 305. 9 | M.C.S. DANNY. DANNY TO No. DOCTOR : | 2/41 | 308.11 | 309. 6 | 0.11 |
| | DOCTOR OFF Do you remember TO DANNY : when you were brushing your teeth ? | 2/42 | 312. 2 | 314.12 | 2. 0 |
| | DANNY TO Yes. DOCTOR : | 2/43 | 316.12 | 317. 9 | 0.11 |
| | CUT TO : | | | | |

MUSIC ENDS
 264. 2

THE SHINING
Reel Two (15), Page 6

| Scene No. | Complete Dialogue | Spot No. | Start | End | Time |
|------------------------|---|-------------|--------|--------|--|
| 20 Starts 318.14 | M.S. DOCTOR sitting on bed beside DANNY. WENDY standing at foot of bed. | | | | |
| | DOCTOR TO DANNY: What's the next thing you remember after you were brushing your teeth? | 2/44 | 320. 5 | 324.11 | 4. 6 |
| | CUT TO : | | | | |
| 21 Starts 326. 5 | M.C.S. DANNY. | | | | |
| | DANNY TO DOCTOR: Mommy saying, 'Wake up, wake up, wake up Danny, // wake up.' | 2/45 | 332. 2 | 337. 0 | 4.14 |
| | CUT TO : | | | | (This Spot runs 17 frames over the Cut into Sc. 22) |
| 22 Starts 335.15 | M.S. DOCTOR sitting on bed beside DANNY. WENDY standing at foot of bed. | | | | |
| | DOCTOR TO DANNY: Now Danny, | 2/46 | 339. 8 | 340. 9 | 1. 1 |
| | can you remember what you were doing just before you started brushing your teeth? | 2/47 | 342. 7 | 349. 4 | 6.13 |
| | CUT TO : | | | | |
| 23 Starts 351. 7 | M.C.S. DANNY | | | | |
| | DANNY TO DOCTOR: Talking to Tony. | 2/48 | 354. 2 | 355.15 | 1.13 |
| | CUT TO : | | | | |
| 24 Starts 357. 0 | M.C.S. DOCTOR | | | | |
| | DOCTOR TO DANNY: Is Tony one of your animals? | 2/49 | 357.14 | 360. 2 | 2. 4 |
| | CUT TO : | | | | |
| 25 Starts 361. 6 | M.C.S. DANNY | | | | |
| | DANNY TO DOCTOR: No. It's the little boy that lives in my mouth. | 2/50 | 362. 8 | 366. 1 | 3. 9 |
| | CUT TO : | | | | |

THE SHIVING
Reel Two (10), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Flze |
|------------------------|--|------------|--------|--------|------|
| 26 Starts 366.15 | M.C.S. WENDY WENDY TO DOCTOR: Tony is his imaginary friend. | 2/51 | 367. 8 | 370. 1 | 2. 9 |
| | DOCTOR OFF TO WENDY : Oh, | 2/52 | 371. 9 | 372. 3 | 0.10 |
| | CUT TO : | | | | |
| 27 Starts 373. 2 | M.C.S. DOCTOR DOCTOR TO DANNY: if you were to open your mouth now, could I see Tony? | 2/53 | 375. 6 | 379. 7 | 4. 1 |
| | CUT TO : | | | | |
| 28 Starts 380.11 | M.C.S. DANNY DANNY TO DOCTOR : No. | 2/54 | 381.11 | 382.11 | 1. 0 |
| | CUT TO : | | | | |
| 29 Starts 383.15 | M.C.S. DOCTOR DOCTOR TO DANNY: Why not ? | 2/55 | 384. 9 | 385.10 | 1. 1 |
| | CUT TO : | | | | |
| 30 Starts 386.12 | M.C.S. DANNY DANNY TO DOCTOR : Because he hides. | 2/56 | 388. 5 | 390. 2 | 1.13 |
| | CUT TO : | | | | |
| 31 Starts 391. 3 | M.C.S. DOCTOR DOCTOR TO DANNY: Where does he go? | 2/57 | 392. 3 | 393. 8 | 1. 5 |
| | CUT TO : | | | | |
| 32 Starts 394.11 | M.C.S. DANNY DANNY TO DOCTOR: To my stomach. | 2/58 | 395. 6 | 397.15 | 1. 9 |
| | CUT TO : | | | | |
| 33 Starts 399. 8 | M.C.S. DOCTOR DOCTOR TO DANNY: Does Tony ever tell you to do | 2/59 | 399. 1 | 400. 1 | 0. 7 |
| | CUT TO : | | | | |

THE SHIMING
Reel Two (111), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------|--|---------|--------|--------|------|
| 34 | M.C.S. DANNY | | | | |
| Starts 406. 6 | DANNY TO DOCTOR: I don't want to talk about Tony anymore. | 2/60 | 412. 6 | 415. 7 | 3. 1 |
| | CUT TO : | | | | |
| 35 | M.S. DOCTOR sitting on bed beside DANNY. She pats his leg and stands up. WENDY at foot of bed. | | | | |
| Starts 416. 8 | DOCTOR TO DANNY: Okay. That's fine. All right Danny. | 2/61 | 417.13 | 425. 1 | 7. 4 |
| | DOCTOR puts case and stethoscope in her shoulder bag. | | | | |
| | DOCTOR TO DANNY: Now I'm going to ask you to do me a favour, | 2/62 | 427.11 | 431. 0 | 3. 3 |
| | and stay quietly in bed for the rest of the day. Okay? | 2/63 | 432. 2 | 437. 3 | 5. 1 |
| | DANNY TO DOCTOR : Do I have to ? | 2/64 | 437. 8 | 438.15 | 1. 7 |
| | DOCTOR TO DANNY: Yes, I'd like you to. | 2/65 | 439. 7 | 442. 3 | 2.12 |
| | WENDY TO DANNY : We're just going to go into one of the other rooms for a few minutes and talk - | 2/66 | 443. 4 | 447. 1 | 3.13 |
| | then I'll come back and check on you, okay ? | 2/67 | 447. 9 | 451. 2 | 3. 9 |
| | DANNY TO WENDY: Okay. | 2/68 | 451. 6 | 451.15 | 0. 9 |
| | DOCTOR TO DANNY: Goodbye. | 2/69 | 452. 5 | 453. 2 | 0.15 |
| | WENDY & DOCTOR move R-L to open door. DOCTOR goes into the corridor. | | | | |
| | CUT TO : | | | | |

THE SHINING
Reel Two (1B), Page 9

| Scene No | Complete Dialogue | Spot No | Start | End | Frame |
|------------------------|--|------------|--------|--------|--|
| 36 Starts 459. 6 | INT. CORRIDOR/LIVING ROOM - DAY - M.S. DOCTOR standing in corridor. WENDY moves out of DANNY's room and closes the door. She turns to DOCTOR. | | | | |
| | WENDY TO DOCTOR: Shall we go into the living room? | 2/70 | 463.10 | 465. 4 | 1.10 |
| | DOCTOR TO WENDY: Yes. | 2/71 | 465. 6 | 466. 2 | 0.12 |
| | DOCTOR & WENDY walk forward along the corridor - CAMERA TRACKS BACK before them and PANS R-L with them to Living Room. WENDY points to sofa. | | | | |
| | WENDY TO DOCTOR: Please... | 2/72 | 472.12 | 473. 7 | 0.11 |
| | DOCTOR TO WENDY: Thank you. | 2/73 | 473.11 | 474. 7 | 0.11 |
| | DOCTOR moves to sofa and sits down - WENDY sits in chair cam.R. | | | | |
| | DOCTOR TO WENDY: Mrs. Torrance, I don't think you have anything to worry about. | 2/74 | 481. 5 | 487. 8 | 6. 3 |
| | I'm quite sure there is nothing// physically wrong with Danny. | 2/75 | 488. 4 | 493. 2 | 4.11 |
| | CUT TO : M.C.S. WENDY. | | | | (This Spot runs 37 frames over the Cut into Sc. 37) |
| 37 Starts 490.13 | WENDY TO DOCTOR: Oh, yeah. | 2/76 | 494. 2 | 496. 8 | 2. 6 |
| | Oh, yeah, he seems absolutely fine now, | 2/77 | 496. 2 | 503. 6 | 7. 4 |
| | but you should have // seen him. | 2/78 | 506. 0 | 507. 9 | 1. 9 |
| | CUT TO : M.S. DOCTOR over WENDY. DOCTOR leans back on sofa. | | | | (This Spot runs 11 frames over the Cut into Sc. 38) |
| 38 Starts 508.13 | | | | | |

Cont.

THE SHINING
Reel Two (18), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|------------|--|--------|------|
| 38 Cont. | DOCTOR TO WENDY: | | | | |
| | Oh I know. Kids can scare you to death, | 2/79 | 508. 1 | 513. 1 | 5. 1 |
| | but believe me these episodes are not at all uncommon, | 2/80 | 513. 8 | 517. 9 | 4. 1 |
| | and they look much worse than they are. | 2/81 | 517.13 | 520.15 | 3. 2 |
| | CUT TO : | | | | |
| 39 Starts 521.15 | M.S. WENDY over DOCTOR. | | | | |
| | WENDY TO DOCTOR: | | | | |
| | But eh what was the matter with him ? | 2/82 | 522.12 | 526. 2 | 3. 6 |
| | DOCTOR TO WENDY: | | | | |
| | Mrs. Torrance, most of the time these episodes with kids are never explained. | 2/83 | 527. 1 | 532. 9 | 5. 8 |
| | They are brought on by emotional factors, and they rarely occur again. | 2/84 | 533. 9 | 540. 8 | 6.15 |
| | CUT TO : | | | | |
| 40 Starts 540.13 | M.S. DOCTOR. | | | | |
| | DOCTOR TO WENDY: | | | | |
| | They're more akin to auto-hypnosis, | 2/85 | 542. 2 | 546. 2 | 4. 0 |
| | a kind of self induced trance. | 2/86 | 546.12 | 550. 2 | 3. 6 |
| | If it re-occurs, which I doubt, | 2/87 | 551. 6 | 555. 1 | 3.11 |
| | | | (This Spot runs 9 frames over the Cut into Sc.41) | | |
| | CUT TO : | | | | |
| 41 Starts 554. 8 | M.S. WENDY takes cigarette out of packet. | | | | |
| | DOCTOR OFF TO WENDY: | | | | |
| | We can always think about having some tests done. | 2/88 | 556. 0 | 559. 9 | 3. 7 |
| | WENDY holds cigarette packet out towards DOCTOR. | | | | |

Cont.

| Scene No | Complete Dialogue | Spot No | Start | End | Page | |
|------------------------|--|--|-------|--------|--------|------|
| 41 Cont. | DOCTOR OFF TO WENDY: She puts packet down on table. WENDY TO DOCTOR : She lights cigarette from lighter. CUT TO : | No thank you. Oh, I'm..I'm sure you're right. | 2/89 | 561. 4 | 562. 5 | 1. 1 |
| 42 Starts 569. 0 | M.S. DOCTOR. DOCTOR TO WENDY: CUT TO : | Have you been in Boulder long, Mrs. Torrance ? | 2/90 | 564. 6 | 566.10 | 2. 4 |
| 43 Starts 574. 4 | M.C.S. WENDY. WENDY TO DOCTOR: CUT TO : | Only about three months. Eh we're from Vermont. My husband was teach- ing school there. | 2/92 | 575. 7 | 581.12 | 6. 5 |
| 44 Starts 583. 4 | M.S. DOCTOR DOCTOR TO WENDY: CUT TO : | Did the appearance of Danny's imagin- ary friend...? | 2/93 | 585.11 | 590. 6 | 4.11 |
| 45 Starts 591.10 | M.S. WENDY over DOCTOR. WENDY TO DOCTOR: DOCTOR TO WENDY: CUT TO : | Tony. Did Tony's first appearance happen to coincide with your arrival here? | 2/94 | 592. 2 | 593. 0 | 0.14 |
| 46 Starts 599.15 | M.C.S. WENDY WENDY TO DOCTOR: DOCTOR TO WENDY: CUT TO : | No, um let's see. I guess Danny start- ed talking to Tony about the time we put him into middle school. | 2/96 | 601. 7 | 605. 3 | 3.12 |
| | | | 2/97 | 607. 2 | 611. 3 | 7. 1 |

THE SHINING
Reel Two (18). Page 12

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|------------|--------|--------|------|
| 47 Starts 615.10 | M.S. DOCTOR over WENDY. DOCTOR TO WENDY: Did he adjust well to school? | 2/98 | 616. 3 | 618. 7 | 2. 4 |
| | CUT TO : | | | | |
| 48 Starts 619.11 | M.C.S. WENDY - she shakes her head. WENDY TO DOCTOR : No. He didn't like it too much at first, 2/99 | 620. 3 | 625. 4 | 5. 1 | |
| | and then he had an injury, so we kept him out for a while, and, 2/100 | 626. 0 | 630. 8 | 4. 8 | |
| | yeah, I..I guess that's about the time when I first noticed that he was talking to Tony. 2/101 | 632. 1 | 638. 2 | 6. 1 | |
| | CUT TO : | | | | |
| 49 Starts 638.15 | M.S. DOCTOR over WENDY. DOCTOR TO WENDY: What sort of injury did he have ? 2/102 | 640. 8 | 642.14 | 2. 6 | |
| | CUT TO : | | | | |
| 50 Starts 644. 1 | M.C.S. WENDY WENDY TO DOCTOR: Ah he dislocated his shoulder. 2/103 | 645. 1 | 647. 3 | 2. 2 | |
| | WENDY inhales. | | | | |
| | DOCTOR OFF TO WENDY: How did he manage to do that ? 2/104 | 649. 0 | 651. 4 | 2. 4 | |
| | WENDY TO DOCTOR: Well it's just one of those things. You know ... 2/105 | 657. 7 | 662. 2 | 4.11 | |
| | purely an accident, um. 2/106 | 662. 7 | 665. 1 | 2.10 | |
| | My husband had eh.. been drinking, and 2/107 | 666.15 | 672. 1 | 5. 6 | |
| | he came home about three hours ago, 2/108 | 672. 4 | 675. 5 | 3. 1 | |

Cont.

THE SHINING
Reel Two (13), Page 13

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|---|------------|--------|--------|------|
| 50 Cont. | WENDY TO DOCTOR: | | | | |
| | so he wasn't exactly in the greatest mood that night. | 2/109 | 676.12 | 682.14 | 6. 2 |
| | And well Danny had scattered some of his school papers all over the room .. | 2/110 | 684.12 | 692. 2 | 7. 6 |
| | and my husband grabbed his arm, you know, and pulled him away from them. | 2/111 | 692. 4 | 697.10 | 5. 6 |
| | It's..it's just the sort of thing you do a hundred times with a child - you know, in a park or on the streets - | 2/112 | 699. 1 | 706. 1 | 7. 0 |
| | but on this particular occa- sion my husband just... | 2/113 | 708. 9 | 714. 8 | 5.15 |
| | used too much strength and he injured Danny's arm. | 2/114 | 715.10 | 721. 1 | 5. 7 |
| | CUT TO : | | | | |
| 51 Starts 723. 7 | M.S. DOCTOR | | | | |
| | WENDY OFF TO DOCTOR: | | | | |
| | Anyway, something good did come out of it all because he said: | 2/115 | 725. 8 | 731. 8 | 6. 0 |
| | CUT TO : | | | | |
| 52 Starts 732. 7 | M.C.S. WENDY | | | | |
| | WENDY TO DOCTOR: | | | | |
| | "Wendy, I'm never gonna touch another drop and if I do you can leave me", | 2/116 | 732. 8 | 739. 3 | 6.11 |
| | and he didn't | 2/117 | 740. 0 | 742. 1 | 2. 1 |

THE SHINING
 Reel Two (1B). Page 14

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-------------|--|------------|--------|--------|------|
| 52 Cont. | WENDY TO DOCTOR: and he hasn't had any alcohol in eh five months. | 2/118 | 742. 5 | 748. 3 | 5.14 |

CUT TO :

53 BLACK FRAMES.

Starts
749. 8

Superimposed Title over:

CLOSING DAY.

NO DIALOGUE

CUT TO :

END OF REEL TWO (1B)

NUMBER OF INSERTS : Nil.

| | |
|--|--------|
| Footage from end of 2/118 to last Action Frame.. | 7. 4 |
| Footage from 0.0 to last Action Frame..... | 755. 7 |

" THE SHINING. "

ZERO is the "START" Frame
which is 12.0 before the
the first Action Frame.

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|-----------------------|--|--|-------|-------|-----------------------|
| 1. Starts 12. 0 | EXT. COLORADO MOUNTAINS - DAY - L.S. High Angle Trees on side of Mountain - CAMERA TRACKS FORWARD over them to JACK's car moving away along road. | | | | MUSIC STARTS 12. 5 |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 2 Starts 36. 2 | INT. JACK'S CAR - DAY - M.S. WENDY sitting beside JACK as he drives along Mountain Road. DANNY, between them, is leaning on backs of their seats. WENDY yawns. | | | | |
| | WENDY TO JACK : | Boy, we must be really high up. | 3/1 | 43. 6 | 48. 3 4.13 |
| | | The air feels so different. | 3/2 | 49. 2 | 51. 5 2. 3 |
| | JACK TO WENDY: | Uh..huh. | 3/3 | 53.12 | 54.14 1. 2 |
| | DANNY TO JACK : | Dad ? | 3/4 | 60. 9 | 61. 8 0.15 |
| | JACK TO DANNY : | Yes ? | 3/5 | 63. 5 | 64. 7 1. 2 |
| | DANNY TO JACK : | I'm hungry. | 3/6 | 66.11 | 68. 1 1. 6 |
| | JACK TO DANNY: | Well you should have eaten your breakfast. | 3/7 | 72. 2 | 75. 4 3. 2 |
| | WENDY TO DANNY: | We'll get some- thing as soon as we get to the hotel, okay. ? | 3/8 | 77. 6 | 81. 4 3.14 |
| | DANNY TO WENDY: | Okay Mom. | 3/9 | 82. 1 | 83. 5 1. 4 |
| | WENDY TO JACK: | Hey, wasn't it around here that the Donner party got... .. | 3/10 | 86.12 | 91.12 5. 0 |
| | JACK TO WENDY: | I think that was farther west in the Sierras. | 3/11 | 95. 7 | 99.15 4. 0 |

Cont.

THE SHUNING
Reel Three (2A), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-----------------------|--|------------|--------|--------|----------------------|
| 2 Cont. | DANNY TO JACK: What was the Donner party ? | 3/12 | 103. 0 | 105. 6 | 2. 6 |
| | JACK TO DANNY : There were a party of settlers in the covered wagon times. | 3/13 | 109. 7 | 114.13 | 5. 6 |
| | They got snowbound one winter in the mountains. | 3/14 | 116. 0 | 120. 3 | 4. 2 |
| | They had to resort to cannabilism in order to stay alive. | 3/15 | 121. 3 | 126. 7 | 5. 4 |
| | DANNY TO JACK: You mean they ate each other up ? | 3/16 | 129. 7 | 132.12 | 3. 5 |
| | JACK TO DANNY: They had to, in order to survive. | 3/17 | 134. 0 | 138. 0 | 4. 0 |
| | WENDY TO JACK: Jack... | 3/18 | 138.15 | 140. 1 | 1. 2 |
| | DANNY TO WENDY: Don't worry, Mom. I know all about cannabilism, I saw it on T.V. | 3/19 | 141. 3 | 148. 8 | 7. 5 |
| | JACK TO WENDY: See, it's okay.. He saw it all on the television. | 3/20 | 149.13 | 156.12 | 6.15 |
| | DISSOLVE TO: | | | | |
| 3 Starts 162. 2 | EXT COLORADO MOUNTAINS - DAY - L.S. High Angle JACK's car moving away along road on side of mountain - CAMERA TRACKS after it. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 4 Starts 176. 2 | EXT. OVERLOOK HOTEL - DAY - L.S. Cars parked in front of Hotel. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 5 Starts 188.13 | INT. OVERLOOK HOTEL/LOBBY - M.L.S. Man cleaning floor. CAMERA TRACKS L-R. WATSON & ULLMAN walk forward from b.g. | | | | MUSIC ENDS 202. 2 |
| | ULLMAN TO WATSON: What time does the plane leave? | 3/21 | 203.11 | 205. 1 | 1. 6 |
| | WATSON TO ULLMAN: Eight thirty. | 3/22 | 205. 3 | 206. 2 | 0.15 |

Cont.

THE SHINING
Reel Three (2A), Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|-------------|--|------------|--------|--------|------|
| 5 Cont. | ULLMAN TO WATSON : Well, that still gives us plenty of time to go over everything first. | 3/23 | 206.14 | 211. 0 | 4. 2 |
| | Two Girls carrying luggage enter cam.R and walk away to b.g. | | | | |
| | GIRLS TO ULLMAN: Goodbye Mr.Ullman. | 3/24 | 211. 4 | 212.10 | 1. 6 |
| | ULLMAN TO GIRLS: Goodbye. | 3/25 | 212.12 | 213. 6 | 0.10 |
| | ULLMAN & WATSON walk L-R to JACK sitting in chair. | | | | |
| | ULLMAN TO JACK: Good morning Jack. I hope you haven't been waiting too long. | 3/26 | 214. 8 | 218.11 | 4. 3 |
| | JACK TO ULLMAN : No problem. In fact we had time to grab a bite to eat. | 3/27 | 219. 4 | 223.10 | 4. 6 |
| | JACK stands up. | | | | |
| | ULLMAN TO JACK: Good. Glad you made it before they shut down the kitchen. Is your family having a look around ? | 3/28 | 223.12 | 230. 7 | 6.11 |
| | JACK TO ULLMAN: No, my son's discovered the games room. | 3/29 | 231. 5 | 234.15 | 3.10 |
| | ULLMAN TO JACK: Oh... Has your luggage been brought in ? | 3/30 | 235. 1 | 238. 6 | 3. 5 |
| | JACK points to luggage. | | | | |
| | JACK TO ULLMAN: Right there. | 3/31 | 239. 3 | 239.15 | 0.12 |
| | ULLMAN TO JACK: Oh fine. Well in view of all the ground that we have to cover today, | 3/32 | 240. 1 | 245. 7 | 5. 6 |
| | I suggest we go and have a quick look at your apart- ment and then get started straight away. | 3/33 | 245. 8 | 250.11 | 5. 3 |

Cont.

THE SHINING
Reel Three (2A), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-----------------------|---|------------|--------|--------|------|
| 5 Cont. | ULLMAN turns to WATSON. | | | | |
| | ULLMAN TO WATSON : Bill, would you have the Torrances' things brought to their apartment. | 3/34 | 251. 4 | 254.15 | 3.11 |
| | WATSON TO ULLMAN: Fine. | 3/35 | 255. 1 | 255. 8 | 0. 7 |
| | WATSON walks out cam.L. | | | | |
| | JACK TO ULLMAN : I'd better collect my family first. | 3/36 | 255. 9 | 258. 8 | 2.15 |
| | ULLMAN TO JACK: Oh .. | 3/37 | 258. 9 | 258.15 | 0. 6 |
| | ULLMAN laughs and they move out cam.L. | | | | |
| | DISSOLVE TO: | | | | |
| 6 Starts 262.10 | INT. HOTEL/COLORADO LOUNGE - DAY - M.L.S. ULLMAN, followed by WENDY, JACK & WATSON, moves out of lift cam.R. They walk R-L across Lounge. CAMERA TRACKS with them. | | | | |
| | ULLMAN TO WATSON: This is our Colorado Lounge. | 3/38 | 272. 0 | 275. 1 | 3. 1 |
| | WENDY TO ULLMAN : Oh, it's beautiful. | 3/39 | 275.12 | 278. 3 | 2. 7 |
| | WENDY TO JACK : My God, this place is fantastic, isn't it hon*? | 3/40 | 280. 1 | 286. 8 | 6. 7 |
| | JACK TO WENDY: Sure is. | 3/41 | 287. 3 | 288.13 | 1.10 |
| | WENDY TO ULLMAN : God, I've never seen anything like this before. | 3/42 | 289. 9 | 292.12 | 3. 3 |
| | Are all of these Indian designs authentic ? | 3/43 | 296. 4 | 299. 4 | 3. 0 |
| | ULLMAN TO WENDY : Yes, I believe they are based mainly on Navajo and Apache motifs. | 3/44 | 299. 6 | 306. 4 | 6.14 |
| | WENDY TO ULLMAN : Oh well they're really gorgeous. | 3/45 | 307. 1 | 309. 2 | 2. 1 |

* 'hon' = 'honey' a term of endearment.

Cont.

THE SHINING
Reel Threc (2A). Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-----------------------|--|------------|--------|--------|------------------------|
| 6 Cont. | WENDY TO ULLMAN : | | | | |
| | As a matter of fact this is probably the most gorgeous hotel I've ever seen. | 3/46 | 310. 3 | 315. 6 | 5. 3 |
| | ULLMAN laughs. | | | | |
| | ULLMAN TO WENDY: | | | | |
| | Oh this old place has had an illustrious past. | 3/47 | 317. 6 | 321. 3 | 3.13 |
| | In its heyday it was one of the stopping places for the jet set, | 3/48 | 322. 1 | 326. 9 | 4. 8 |
| | They reach corner and turn, walking towards camera. | | | | |
| | ULLMAN TO WENDY : | | | | |
| | even before any- body knew what a jet set was. | 3/49 | 327. 2 | 331. 2 | 4. 0 |
| | We've had four presidents who stayed here, lots of movie stars. | 3/50 | 331.12 | 338.13 | 7. 1 |
| | WENDY TO ULLMAN : | | | | |
| | Royalty ? | 3/51 | 339. 2 | 340. 5 | 1. 3 |
| | ULLMAN TO WENDY : | | | | |
| | All the best people. | 3/52 | 341.14 | 343. 8 | 1.10 |
| | CUT TO : | | | | |
| 7 Starts 343.15 | INT. HOTEL GAMES ROOM - DAY - M.C.S. DANNY throwing darts - CAMERA TRACKS BACK & PANS L-R with him as he walks to the dartboard. He climbs up on chair and pulls two darts out. He looks cam.L. CAMERA ZOOMS IN on him. | | | | |
| | | | | | MUSIC STARTS 350.11 |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 8 Starts 379.11 | M.S. Two GRADY girls, holding hands, standing near open door. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 9 Starts 388.10 | M.C.S. DANNY. | | | | NO DIALOGUE |
| | CUT TO : | | | | |

THE SHINING
Reel Three (2A), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|---------|--------|--------|------|
| 10 Starts 394. 8 | M.S. Two GRADY girls, holding hands. They look at one another, then turn and exit out through open doorway. | | | | |
| | CUT TO : | | | | |
| 11 Starts 413.15 | M.C.S. DANNY. | | | | |
| | CUT TO : | | | | |
| 12 Starts 423. 2 | INT. HOTEL/CARETAKER'S APARTMENT CORRIDOR - DAY - M.S. - ULLMAN leads WENDY & JACK forward along corridor to Caretaker's Apartment. | | | | |
| | ULLMAN TO ALL: This is the staff wing of the hotel. | 3/53 | 423.11 | 426.14 | 3. 3 |
| | None of the other bedrooms are heated during the winter. | 3/54 | 429. 0 | 432.13 | 3.13 |
| | WENDY TO ULLMAN : Oh ! | 3/55 | 433. 7 | 434. 1 | 0.10 |
| | Two Girls carrying bags enter from cam.L. | | | | |
| | GIRLS TO ULLMAN : | 3/56 | 434. 3 | 435.12 | 1. 9 |
| | ULLMAN TO GIRLS: Goodbye girls. | 3/57 | 435.15 | 437.12 | 1.13 |
| | ULLMAN waves to Girls and moves cam.R into JACK's apartment. WENDY & JACK follow him. | | | | |
| | ULLMAN TO ALL: And here are your quarters. | 3/58 | 439. 0 | 441.13 | 2.13 |
| | CUT TO : | | | | |
| 13 Starts 441.14 | INT. HOTEL/JACK'S APARTMENT - DAY - M.S. ULLMAN, followed by WENDY and JACK, move up steps. ULLMAN points to open door cam.R. | | | | |
| | ULLMAN TO ALL: Living Room, bedroom, bathroom, and a small bedroom for your son. | 3/59 | 442.11 | 449. 9 | 6.14 |
| | JACK leans forward and looks in small bedroom cam.L. He turns and looks cam.R at ULLMAN. | | | | |

THE SHINING
Reel Three (2A), Page 7

| Scene No | Complete Dialogue | | Spot No | Start | End | Ftge |
|---|---|--|------------|--------|--------|------|
| 13 Cont. | JACK TO ULLMAN : | Perfect for a child. | 3/60 | 456. 0 | 458. 0 | 2. 0 |
| | WENDY TO ULLMAN: | Yeah. | 3/61 | 458.10 | 459. 3 | 0. 9 |
| | ULLMAN TO WENDY : | Yes. | 3/62 | 459. 5 | 460. 4 | 0.15 |
| They move into apartment. JACK & WENDY move away through living room into bedroom - CAMERA TRACKS FORWARD after them. | | | | | | |
| | ULLMAN OFF TO ALL : | Well the place is very nicely self- contained, easy to keep. | 3/63 | 469.10 | 476. 8 | 6.14 |
| JACK feels bed. | | | | | | |
| | JACK TO ULLMAN: | Cosy. | 3/64 | 481.13 | 482.13 | 1. 0 |
| JACK & WENDY move away and enter bathroom - CAMERA TRACKS after them. | | | | | | |
| | ULLMAN OFF TO ALL : | Yes, very cosy for a family, | 3/65 | 483.11 | 486. 1 | 2. 6 |
| | | and if you feel like spreading out you have the rest of the hotel to move around in. | 3/66 | 487. 8 | 493. 3 | 5.11 |
| | JACK TO ULLMAN : | Well, it's very .. homey. | 3/67 | 496.11 | 502. 3 | 5. 8 |
| | WENDY TO ULLMAN: | Yeah. | 3/68 | 503. 6 | 504. 6 | 1. 0 |
| DISSOLVE TO : | | | | | | |
| 14 Starts 506. 0 | EXT. HOTEL/THE MAZE - DAY - L.S. ULLMAN leading WENDY, JACK & WATSON R-L along outside of Maze. CAMERA TRACKS & PANS with them. | | | | | |
| | ULLMAN. TO ALL : | This is our famous hedge maze. | 3/69 | 507. 9 | 510.14 | 3. 5 |
| | | It's quite an attraction around here. The walls are thirteen feet high, | 3/70 | 511. 4 | 516.14 | 5.10 |

Cont.

THE SHINING
Reel Three (2A), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|--------|--------|------|
| 14 Cont. | ULLMAN TO ALL: and the hedges are about as old as the hotel it- self. It's a lot of fun, | 3/71 | 518. 0 | 522.13 | 4.13 |
| | They walk from end of Maze towards Hotel in b.g. | | | | |
| | ULLMAN TO ALL : but I wouldn't go in there unless I had an hour to spare to find my way out. | 3/72 | 524. 3 | 529. 6 | 5. 3 |
| | Laughter. | | | | |
| | WENDY TO ULLMAN : When was the Over- look built ? | 3/73 | 532. 9 | 534.10 | 2. 1 |
| | CUT TO : | | | | |
| 15 Starts 536. 5 | M.L.S. ULLMAN leads WENDY, JACK & WATSON L-R along front of Hotel - CAMERA TRACKS with them. | | | | |
| | ULLMAN TO WENDY : Ah .. // contruction started in 1907. | 3/74 | 535.12 | 540. 1 | 4. 5 |
| | It was finished in 1909. | 3/75 | 541. 1 | 543. 1 | 2. 0 |
| | The site is supp- osed to be located on an Indian burial ground, | 3/76 | 544. 2 | 548. 7 | 4. 5 |
| | and I believe they actually had to repel a few Indian attacks as they were building it. | 3/77 | 548. 8 | 554. 4 | 5.12 |
| | ULLMAN points to red Snowcat at entrance of garage. | | | | |
| | ULLMAN TO ALL: That's our Snowcat. Can you both drive a car ? | 3/78 | 556. 7 | 562. 1 | 5.10 |
| | JACK & WENDY TO ULLMAN : (together) Yes. | 3/79 | 562. 9 | 563.11 | 1. 2 |
| | They walk towards SNOWCAT. | | | | |
| | ULLMAN TO ALL: That's fine because basically the Snow- cat operates very much like a car | 3/80 | 564. 3 | 569.14 | 5. 5 |

Cont.

THE SHINING
Reel Three (2A), Page 9

| Scene No. | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|------------|--------|--------|------|
| 15 Cont. | ULLMAN TO ALL: and it won't take you long to get the hang of it. | 3/81 | 569.15 | 572. 8 | 2. 9 |
| | DISSOLVE TO : | | | | |
| 16 Starts 574. 4 | INT. HOTEL BALLROOM/CORRIDOR - DAY - M.S. ULLMAN, JACK, WATSON & WENDY walk forward along corridor - CAMERA TRACKS BACK before them. | | | | |
| | ULLMAN TO ALL: As a matter of fact we eh .. | 3/82 | 575. 6 | 578. 2 | 2.12 |
| | brought a decorator in from Chicago just last year to refurbish this part of the hotel. | 3/83 | 578. 6 | 584. 9 | 6. 3 |
| | WENDY TO ULLMAN: Oh well he sure did a beautiful job. Pink and gold are my favourite colours. | 3/84 | 584.12 | 591. 6 | 6.10 |
| | ULLMAN leads WENDY, JACK & WATSON L-R into Gold Ballroom - CAMERA TRACKS with them. Men in b.g. cleaning Ballroom. | | | | |
| | ULLMAN TO WENDY: Oh .. well this is our gold ballroom. | 3/85 | 591. 7 | 596. 1 | 4.10 |
| | WENDY TO ULLMAN : Oh, I'll say. | 3/86 | 598. 2 | 601. 4 | 3. 2 |
| | ULLMAN leads them L-R across Ballroom to closed bar. | | | | |
| | ULLMAN TO ALL: We can accommodate up to three hundred people here very comfortably. | 3/87 | 601.13 | 606. 6 | 4. 9 |
| | WENDY TO JACK: Boy, I bet you we could really have a good party in this room, huh hon*? | 3/88 | 608. 4 | 612.15 | 4.11 |
| | ULLMAN TO ALL: I'm afraid you're not going to do too well here unless you've brought your own supplies. | 3/89 | 613. 1 | 618. 5 | 5. . |

* 'hon' = 'honey' a term of endearment.

Cont.

THE SHINING
Reel Thru (2A), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-------------|--|------------|---|--------|------|
| 16 Cont. | ULLMAN TO ALL: We always remove all the booze from the premises when we shut down: | 3/90 | 619. 1 | 623.14 | 4.13 |
| | He points to shuttered bar. | | | | |
| | ULLMAN TO ALL: that reduces the insurance that we normally have to carry. | 3/91 | 623.15 | 627.10 | 3.11 |
| | DICK HALLORAN walks forward from b.g. | | | | |
| | JACK TO ULLMAN: We don't drink. | 3/92 | 628.13 | 630. 6 | 1. 9 |
| | ULLMAN laughs. | | | | |
| | ULLMAN TO JACK : Well then, you're in luck. | 3/93 | 630.12 | 632. 5 | 1. 9 |
| | ULLMAN waves to HALLORAN. | | | | |
| | ULLMAN TO HALLORAN: Oh Dick, come on over and say hello to Mr. and Mrs. Torrance. | 3/94 | 632.15 | 639. 1 | 6. 2 |
| | HALLORAN TO ULLMAN: Sure. | 3/95 | 639. 2 | 639. 8 | 0. 6 |
| | ULLMAN TO ALL: This is Dick Halloran, our Head Chef. | 3/96 | 639.10 | 642. 7 | 2.13 |
| | JACK shakes hands with DICK. | | | | |
| | JACK TO HALLORAN: Mr. Halloran, I'm Jack, and this is my wife, Winifred. | 3/97 | 643. 0 | 647. 6 | 4. 6 |
| | | | (This Spot overlaps with Spot 3/98) | | |
| | HALLORAN TO JACK: Glad to meet you, Jack. | 3/98 | 645. 2 | 646. 8 | 1. 6 |
| | HALLORAN shakes hands with WENDY. | | | | |
| | HALLORAN TO WENDY: Glad to meet you, Winifred. | 3/99 | 647. 8 | 649. 2 | 1.10 |
| | | | (This Spot overlaps with Spot 3/100) | | |
| | WENDY TO HALLORAN: Nice to meet you. | 3/100 | 648. 3 | 649. 6 | 1. 3 |
| | ULLMAN TO HALLORAN: The Torrances are going to take care of the Overlook for us this winter. | 3/101 | 649. 8 | 653.13 | 5. 7 |

Cont.

THE SHINING
Reel Threc (2A). Page 11

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-------------|---|------------|--------|--------|------|
| 16 Cont. | HALLORAN TO ALL: | | | | |
| | Oh, that's just great. How do you folks like our hotel so far? | 3/102 | 654. 2 | 659.15 | 5.13 |
| | WENDY TO HALLORAN: | | | | |
| | Oh it's just wonderful. | 3/103 | 660. 1 | 662. 1 | 2. 0 |
| | WENDY waves out cam.L. | | | | |
| | WENDY TO DANNY: | | | | |
| | Hi Danny ! | 3/104 | 663. 2 | 664. 7 | 1. 5 |

CUT TO :

END OF REEL THREE (2A):

NUMBER OF INSERTS : Nil.

| | |
|---|--------|
| Footage from end of 3/104 to last Action Frame... | 1.14 |
| Footage from "START" to last Action Frame..... | 666. 5 |
| Footage of reel without 12' leader..... | 654. 5 |

" THE SHINING. "

ZERO is the First Frame which
is 36.12 before the first
Clear Cut, Scene 2.

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|---------------------|---|------------|-------|-------|------|
| 1 Starts 0. 0 | INT. HOTEL - BALLROOM - DAY - M.S. SUSIE holding DANNY's hand. They walk L-R across Ballroom. CAMERA TRACKS with them to JACK, HALLORAN, WATSON, WENDY & ULLMAN. | | | | |
| | SUSIE TO WENDY: I found him outside looking for you. | 4/1 | 0. 6 | 3. 7 | 3. 1 |
| | JACK TO DANNY : (OFF) Danny, did you get tired (IN SHOT) of bombing the universe? | 4/2 | 4. 8 | 9.11 | 5. 3 |
| | DANNY TO JACK : Yeah. | 4/3 | 10. 7 | 11. 1 | 0.10 |
| | WENDY TO DANNY : Danny, come on over here. | 4/4 | 12. 2 | 14. 0 | 1.14 |
| | DANNY walks L-R from SUSIE to WENDY. WENDY looks at SUSIE. | | | | |
| | WENDY TO SUSIE : Thanks. | 4/5 | 14. 7 | 15. 4 | 0.13 |
| | ULLMAN TO SUSIE : Thank you, Susie. | 4/6 | 15. 5 | 16. 9 | 1. 4 |
| | SUSIE exits cam.L. ULLMAN turns to HALLORAN. | | | | |
| | ULLMAN TO HALLORAN: Dick, if you're ready to do it now, | 4/7 | 17. 5 | 19. 8 | 2. 3 |
| | I think it would be a good idea if you could show Mrs.Torrance the kitchen, while I continue on with Jack. | 4/8 | 19.10 | 26. 5 | 6.11 |
| | HALLORAN TO WENDY: It will be a pleasure. Right this way Mrs. Torrance. | 4/9 | 26.11 | 30.10 | 3.15 |
| | WENDY TO HALLORAN: Great. | 4/10 | 30.12 | 31. 3 | 0. 7 |

Cont.

| Scene No | Complete Dialogue | | Spot No | Start | End | Time |
|-----------------|--|---|------------|-------|-------|------|
| 1 Cont. | WENDY TO JACK : | See you later, hon. | 4/11 | 32. 3 | 33. 3 | 1. 0 |
| | HALLORAN walks away to b.g. WENDY & DANNY follow him. | | | | | |
| | JACK TO WENDY: | Bye darling. | 4/12 | 33. 5 | 34. 3 | 0.14 |
| | ULLMAN, JACK & WATSON move out cam.L. | | | | | |
| | DISSOLVE TO : | | | | | |
| starts 36.12 | INT. HOTEL - KITCHEN - DAY - M.S. WENDY holding DANNY's hand walks forward into kitchen with HALLORAN. CAMERA TRACKS BACK before them. | | | | | |
| | HALLORAN TO WENDY: | Mrs. Torrance, your husband intro- duced you as Winifred. | 4/13 | 38.12 | 44. 0 | 5. 4 |
| | | Now are you a Winnie or a Freddie ? | 4/14 | 44. 2 | 47. 7 | 3. 5 |
| | WENDY TO HALLORAN: | I'm a Wendy. | 4/15 | 48. 5 | 49. 8 | 1. 3 |
| | HALLORAN TO WENDY: | Oh Wendy. That's nice. That's the prettiest. | 4/16 | 49.11 | 54.14 | 5. 3 |
| | WENDY TO HALLORAN: | God. This is the kitchen, huh ? | 4/17 | 55. 9 | 58. 2 | 2. 9 |
| | HALLORAN TO WENDY: | Yeah, this is it. | 4/18 | 58. 5 | 59.11 | 1. 6 |
| | HALLORAN TO DENNY: | How do you like it, Danny ? Is it big enough for you ? | 4/19 | 60.15 | 64. 5 | 3. 6 |
| | DANNY TO HALLORAN: | Yeah, it's the biggest place I've ever seen. | 4/20 | 64.12 | 68.11 | 3.15 |
| | HOLLORAN laughs. | | | | | |
| | WENDY TO HALLORAN: | Yeah. This whole place is such an enormous maze, | 4/21 | 70. 6 | 74. 1 | 3.11 |
| | | I feel I'll have to leave a trail of breadcrumbs every time I come in. | 4/22 | 74. 3 | 78. 7 | 4. 4 |

Cont.

THE SHINING
Reel Four (2B), Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|-------------|--|------------|--------|--------|------|
| 2 | | | | | |
| ont. | HALLORAN laughs. | | | | |
| | HALLORAN Don't let it get TO WENDY: you down Mrs. Torrance - it's big but it still ain't nothing but a kitchen.... | 4/23 | 80.14 | 87. 8 | 6.10 |
| | a lot of the stuff you'll never have to touch. | 4/24 | 88. 0 | 91. 1 | 3. 1 |
| | WENDY TO I wouldn't know HALLORAN: what to do with it if I did. | 4/25 | 91. 9 | 94. 3 | 2.10 |
| | HALLORAN Well one thing for TO WENDY: sure, you don't have to worry about food | 4/26 | 95. 3 | 99.14 | 4.11 |
| | because you folks could eat up here a whole year and never have the same menu twice. | 4/27 | 100. 2 | 107. 2 | 7. 0 |
| | HALLORAN points to cam.L and leans to cam.L. taking hold of door handle. | | | | |
| | HALLORAN Now right here is TO WENDY: our walk-in freezer. | 4/28 | 107. 9 | 112. 2 | 4. 9 |
| | CUT TO : | | | | |
| 3 | | | | | |
| Starts | INT. HOTEL - FREEZER - DAY - M.S. HALLORAN opens door and steps into freezer. WENDY & DANNY stand in doorway. HALLORAN points to various items. | | | | |
| 112. 3 | HALLORAN Now this is where TO WENDY: we keep all of our meat. | 4/29 | 113.15 | 117.10 | 3.11 |
| | You got fifteen rib roasts- thirty ten pound bags of hamburgers. | 4/30 | 118.11 | 125. 7 | 6.12 |
| | You got twelve turkeys, about four... | 4/31 | 125. 9 | 132.14 | 7. 5 |

THE SHINING
Reel Four (2B), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgs |
|-----------------------|---|------------|--------|--------|------|
| 3 Cont. | HALLORAN TO WENDY: two dozen pork roasts and twenty legs of lamb. | 4/32 | 133. 6 | 137.14 | 4. 8 |
| | HALLORAN TO DANNY: Do you like lamb, Doc* ? | 4/33 | 138. 1 | 139.14 | 1.13 |
| | DANNY TO HALLORAN: No. | 4/34 | 140. 3 | 141. 3 | 1. 0 |
| | HALLORAN TO DANNY: You don't ? Well what's your favour- ite food then ? | 4/35 | 141.11 | 145. 6 | 3.11 |
| | DANNY TO HALLORAN: French Fries and Ketchup. | 4/36 | 145. 9 | 147. 5 | 1.12 |
| | HALLORAN laughs. | | | | |
| | HALLORAN TO DANNY: Well I think we can manage that too, Doc*. Come along now. Watch your step. | 4/37 | 149. 9 | 154.13 | 5. 4 |
| | HALLORAN points to step by door. | | | | |
| | CUT TO : | | | | |
| 4 Starts 155. 6 | INT. HOTEL - KITCHEN - DAY - M.S. DANNY & WENDY, followed by HALLORAN, come out of Freezer. | | | | |
| | WENDY TO HALLORAN: Mr. Halloran, | 4/38 | 161. 0 | 162. 6 | 1. 6 |
| | HALLORAN closes the door and turns to WENDY. | | | | |
| | WENDY TO HALLORAN: how did you know we called him 'Doc' ? | 4/39 | 165. 6 | 167.11 | 2. 5 |
| | HALLORAN, DANNY & WENDY walk forward - CAMERA TRACKS BACK with them. | | | | |
| | HALLORAN TO WENDY: Beg pardon ? | 4/40 | 168. 1 | 169. 1 | 1. 0 |
| | WENDY TO HALLORAN: Doc. You called Danny 'Doc' twice, just now. | 4/41 | 169.12 | 173.12 | 4. 0 |

* 'Doc' = short for 'Doctor' -
a character in Bugs Bunny
cartoons (see Spot 4/43)

Cont.

THE SHINING
Reel Four (2B), Page 5

| Scene No | Complete Dialogue | | Spot No | Start | End | Ftge |
|-----------------------|---|--|------------|--------|--------|------------------------|
| 4 Cont. | HALLORAN TO WENDY: | I did ? | 4/42 | 174. 3 | 175. 9 | 1. 6 |
| | WENDY TO HALLORAN: | Yeah. We call him Doc sometimes, you know, like in the Bugs Bunny cartoons. | 4/43 | 176. 0 | 182. 7 | 6. 7 |
| | | But how did you know that ? | 4/44 | 182.12 | 184.10 | 1.14 |
| | HALLORAN TO WENDY: | Well I guess I probably heard you call him that. | 4/45 | 185. 1 | 188.12 | 3.11 |
| | WENDY TO HALLORAN:- | Well, it's possible, but I honestly don't remember calling him that since we've been with you. | 4/46 | 189. 1 | 195. 9 | 6. 8 |
| | They all stop walking. | | | | | |
| | HALLORAN TO WENDY: | Well anyway, he looks like a Doc, doesn't he ? | 4/47 | 196. 6 | 199. 6 | 3. 0 |
| | HALLORAN bends down to DANNY. | | | | | |
| | HALLORAN TO DANNY: | (clicks his tongue) Me ah - what's up Doc ? | 4/48 | 200. 1 | 203. 1 | 3. 0 |
| | HALLORAN laughs and turns away to door cam.L. He opens door. | | | | | |
| | HALLORAN TO WENDY: | Now this is the storeroom. | 4/49 | 206.10 | 209.12 | 3. 2 |
| | CUT TO : | | | | | |
| 5 Starts 210.10 | INT. HOTEL - STOREROOM - DAY - M.S. HALLORAN moves forward into Storeroom, followed by DANNY & WENDY. Groceries stacked on shelves. | | | | | MUSIC STARTS 218. 3 |
| | HALLORAN TO WENDY: | In here, Mrs. Torrance, is where we keep all the dried goods and the canned goods. | 4/50 | 212. 9 | 219.14 | 7. 5 |
| | | We got canned fruits and veget- ables; canned fish and meats; | 4/51 | 220. 1 | 226.12 | 6.11 |
| | | hot and cold cereals. | 4/52 | 227. 1 | 230.10 | 3.02 |

Cont.

THE SHINING
Reel Four (2E), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-----------------------|---|------------|---|----------------------|------|
| 3 Cont. | HALLORAN & WENDY move L-R - CAMERA TRACKS with them past shelf in f.g. | | | | |
| | HALLORAN Post Toasties, TO WENDY: Cornflakes, Sugar Puffs, Rice Krispies, | 4/53 | 230. 1 | 236.11 | 6.10 |
| | Oatmeal, Wheatina and Cream of Wheat. | 4/54 | 236.12 | 241. 0 | 4. 4 |
| | CUT TO : | | | | |
| 5 Starts 241. 4 | M.S. DANNY standing by cardboard boxes. CAMERA TRACKS IN on him. | | | | |
| | HALLORAN OFF We got a dozen jugs TO WENDY : of black molasses, | 4/55 | 241. 5 | 245. 3 | 3.14 |
| | we got sixty boxes of dried milk, | 4/56 | 245. 7 | 249. 1 | 3.10 |
| | thirty twelve // pound bags of sugar | 4/57 | 249. 9 | 253. 1 | 3. 8 |
| | | | (This Spot runs 35 frames over the Cut into Sc. 7) | | |
| | CUT TO : | | | | |
| 7 Starts 250.14 | M.S. HALLORAN talks inaudibly to WENDY, back to camera. CAMERA TRACKS IN on HALLORAN. | | | | |
| | HALLORAN TO How'd you like some DANNY : ice cream, Doc ? (thought transfer) | 4/57A | 261.10 | 264. 9 | 2.15 |
| | CUT TO : | | | | |
| 8 Starts 265. 9 | M.C.S. DANNY. HALLORAN OFF sociables, finger TO WENDY: rolls// and seven kinds of what-have-you. | 4/58 | 269. 1 | 274.14 | 5.13 |
| | | | (This Spot runs 44 frames over the Cut into Sc. 9) | | |
| | CUT TO : | | | | |
| 9 Starts 272. 2 | M.S. HALLORAN & WENDY move R-L to DANNY by open door. CAMERA TRACKS with them. | | | | |
| | | | | MUSIC ENDS 275. 8 | |
| | HALLORAN Now we got dried TO WENDY: peaches, dried apricots, | 4/59 | 275. 1 | 280. 8 | 5. 7 |

Cont.

THE SHINING
Reel Four (2B), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-------------|---|---|--------|--------|----------------|
| 9 | | | | | |
| Cont. | HALLORAN dried raisins TO WENDY: and dried prunes. | 4/60 | 280.10 | 284.12 | 4. 2 |
| | CUT TO : | | | | |
| 10 | INT. HOTEL KITCHEN - DAY - | | | | |
| Starts | M.S. HALLORAN, followed by | | | | |
| 285. 5 | WENDY & DANNY move out of Storeroom cam.R.f.g. | | | | |
| | HALLORAN You know, // | | | | |
| | TO WENDY: Mrs. Torrance, you gotta* keep regular, if you want to be happy... | (This Spot starts 7 frames before the Cut into Sc. 10) | 4/61 | 284.14 | 291. 1 6. 3 |
| | HALLORAN laughs as he closes Storeroom door. JACK, ULLMAN & WATSON walk forward from b.g. | | | | |
| | ULLMAN Hi. | 4/62 | 294. 5 | 294.15 | 0.10 |
| | TO WENDY: | | | | |
| | WENDY TO ULLMAN: | 4/63 | 295.10 | 296. 2 | 0. 8 |
| | ULLMAN How're you getting TO WENDY: on ? | 4/64 | 296. 5 | 297. 6 | 1. 1 |
| | HALLORAN Just fine. | 4/65 | 297. 8 | 299. 0 | 1. 8 |
| | & WENDY TO ULLMAN: | | | | |
| | ULLMAN TO HALLORAN: | | | | |
| | Dick, can we borrow Mrs. Torrance for a few minutes ? We're on our way through to the basement - | 4/66 | 299. 3 | 304.15 | 5.12 |
| | I promise we won't keep her very long. | 4/67 | 305. 0 | 307.11 | 2.11 |
| | HALLORAN No problem, Mr. TO ULLMAN: Ullman. I was just getting to the ice cream. | 4/68 | 308. 0 | 312.11 | 4.11 |
| | HALLORAN leans down to DANNY. | | | | |
| | HALLORAN Do you like ice TO DANNY : cream, Doc ? | 4/69 | 313. 2 | 315. 1 | 1.15 |
| | DANNY TO HALLORAN: | 4/70 | 315. 7 | 316. 3 | 0.12 |
| | HALLORAN laughs. | | | | |
| | HALLORAN I thought you did. | 4/71 | 317. 2 | 318. 9 | 1. 7 |
| | TO DANNY: | | | | |
| | * "gotta" = got to | | | | |

Cont.

THE SHINING
Reel Four (2B), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-------------|--|------------|--------|--------|------|
| 10 Cont. | HALLORAN straightens up and looks at JACK. | | | | |
| | HALLORAN TO JACK & WENDY : You folks don't mind if I give Danny some ice cream, while we're waiting for you ? | 4/72 | 319. 0 | 323.11 | 4.11 |
| | JACK TO HALLORAN: Not at all. | 4/73 | 323.13 | 324.14 | 1. 1 |
| | WENDY TO HALLORAN: No, we don't mind. | 4/74 | 325. 0 | 326.13 | 1.13 |
| | HALLORAN TO WENDY: Good. | 4/75 | 326.15 | 327.12 | 0.13 |
| | WENDY TO DANNY : Sound good to you, Danny ? | 4/76 | 327.13 | 329. 3 | 1. 6 |
| | DANNY TO WENDY: Yeah. | 4/77 | 329. 7 | 330. 2 | 0.11 |
| | WENDY TO DANNY : Okay. You behave yourself. | 4/78 | 330. 6 | 332. 6 | 2. 0 |
| | HALLORAN takes hold of DANNY's hand as ULLMAN, JACK, WENDY & WATSON move away to b.g. | | | | |
| | HALLORAN TO DANNY: Now what kind of ice cream do you like Doc ? | 4/79 | 338. 1 | 340.14 | 2.13 |
| | DANNY TO HALLORAN Chocolate. | 4/80 | 341. 2 | 342. 1 | 0.15 |
| | HALLORAN TO DANNY: Chocolate it shall be. Come on son. | 4/81 | 342.11 | 346. 2 | 3. 7 |
| | HALLORAN & DANNY move out cam.L. | | | | |

DISSOLVE TO :

11 INT. HOTEL - GREEN CORRIDOR -
Starts DAY - M.S. ULLMAN, JACK & WENDY
349. 8 - followed by WATSON - move
forward. CAMERA TRACKS BACK
before them.

| | | | | | |
|----------------------|---|------|--------|--------|------|
| WENDY TO ULLMAN : | It's amazing how much activity is going on today. | 4/82 | 354. 0 | 357. 6 | 3. 6 |
| ULLMAN TO WENDY : | Yes, well the guests and some of the staff left yesterday, but the ... | 4/83 | 357. 8 | 361. 9 | 4. 1 |

Cont.

THE SHINING
Reel Four (2B), Page 9

| Scene No. | Complete Dialogue | Spot No. | Start | End | Ftge |
|------------------------|---|-------------|--------|--------|------|
| 11 Cont. | ULLMAN TO last day is always WENDY : very hectic - everybody wants to be on their way as early as possible. | 4/84 | 361.14 | 368.11 | 6.13 |
| | They turn corner and walk away along corridor. | | | | |
| | ULLMAN TO By five o'clock WENDY : tonight, you'll never know anybody was ever here. | 4/85 | 369. 4 | 375. 0 | 5.12 |
| | WENDY TO Just like a ghost ULLMAN : ship, huh ? | 4/86 | 375.10 | 377.10 | 2. 0 |
| | ULLMAN TO Yes. WENDY : | 4/87 | 378. 0 | 378.15 | 0.15 |
| | DISSOLVE TO : | | | | |
| 12 Starts 380.12 | INT. HOTEL - KITCHEN - DAY - M.C.S. HALLORAN looking down cam.R. | | | | |
| | HALLORAN Do you know how I TO DANNY: knew your name was Doc ? | 4/88 | 387. 4 | 390.13 | 3. 9 |
| | CUT TO : | | | | |
| 13 Starts 392.15 | M.C.S. DANNY over HALLORAN - DANNY looking at HALLORAN. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 14 Starts 400. 4 | M.C.S. HALLORAN HALLORAN You know what I'm TO DANNY: talking about, don't you ? | 4/89 | 401. 6 | 404. 2 | 2.12 |
| | CUT TO : | | | | |
| 15 Starts 405.15 | M.C.S. DANNY over HALLORAN. DANNY looking at HALLORAN. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 16 Starts 412. 0 | M.C.S. HALLORAN. HALLORAN I can remember when TO DANNY: I was a little boy, | 4/90 | 415. 7 | 419.15 | 4. 8 |

Cont.

THE SHINING
Reel Four (2B), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|------------|--------|--------|--|
| 16 Cont. | HALLORAN my grandmother TO DANNY: and I could hold conversations | 4/91 | 421. 6 | 425. 5 | 3.15 |
| | entirely without ever opening our mouths. | 4/92 | 425. 7 | 430. 4 | 4.13 |
| | She called it shining, | 4/93 | 432. 8 | 435.10 | 3. 2 |
| | CUT TO : | | | | |
| 17 Starts 436.14 | M.C.S. DANNY | | | | |
| | HALLORAN and for a long OFF TO time I thought it DANNY: was just the two of us that had the shine to us. | 4/94 | 438.12 | 445.13 | 7. 1 |
| | CUT TO : | | | | |
| 18 Starts 446.14 | M.C.S. HALLORAN | | | | |
| | HALLORAN Just like you TO DANNY: probably thought you was the only one. | 4/95 | 447.15 | 451. 4 | 3. 5 |
| | But there are other folks, | 4/96 | 453. 2 | 456. 0 | 2.14 |
| | though mostly they don't // know it, or don't believe it. | 4/97 | 456. 4 | 461. 1 | 4.13 |
| | CUT TO : | | | | (This Spot runs 44 frames over the Cut into Sc. 19) |
| 19 Starts 458. 5 | M.C.S. DANNY | | | | |
| | CUT TO : | | | | |
| 20 Starts 463. 2 | M.C.S. HALLORAN | | | | |
| | HALLORAN How long have you TO DANNY: been able to do it? | 4/98 | 469. 0 | 471. 5 | 2. 5 |
| | CUT TO : | | | | |
| 21 Starts 473.11 | M.S. HALLORAN & DANNY sitting at table. | | | | |
| | HALLORAN Why don't you want TO DANNY: to talk about it? | 4/99 | 480. 6 | 483. 0 | 2.10 |
| | CUT TO : | | | | |
| 22 Starts 486.10 | M.C.S. DANNY | | | | |
| | DANNY TO I'm not supposed HALLORAN: to. | 4/100 | 491.15 | 494. 1 | 2. 2 |
| | CUT TO : | | | | |

THE SHINING
Reel Four (2B), Page 11

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------|--|------------|--------|--------|-------|
| 23 | M.C.S. HALLORAN | | | | |
| Starts 495.10 | HALLORAN Who says you TO DANNY: ain't supposed to? | 4/101 | 497. 3 | 500. 1 | 2.14 |
| | CUT TO : | | | | |
| 24 | M.C.S. DANNY | | | | |
| Starts 501.10 | DANNY TO Tony. HALLORAN: | 4/102 | 506. 5 | 507. 6 | 1. 1. |
| | CUT TO : | | | | |
| 25 | M.C.S. HALLORAN | | | | |
| Starts 509. 4 | HALLORAN Who's Tony ? TO DANNY: | 4/103 | 511. 4 | 512.14 | 1.10 |
| | CUT TO : | | | | |
| 26 | M.C.S. DANNY | | | | |
| Starts 514. 9 | DANNY TO Tony's the little HALLORAN: boy who lives in my mouth. | 4/104 | 517.10 | 521.12 | 4. 2 |
| | CUT TO : | | | | |
| 27 | M.C.S. HALLORAN | | | | |
| Starts 523. 7 | HALLORAN Is Tony the one TO DANNY: that tells you things ? | 4/105 | 525.10 | 530. 6 | 4.12 |
| | CUT TO : | | | | |
| 28 | M.C.S. DANNY | | | | |
| Starts 531.11 | DANNY TO Yes. HALLORAN: | 4/106 | 533. 8 | 534.12 | 1. 4 |
| | CUT TO : | | | | |
| 29 | M.C.S. HALLORAN | | | | |
| Starts 536. 3 | HALLORAN How does he tell TO DANNY: you things ? | 4/107 | 538. 0 | 540.13 | 2.13 |
| | CUT TO : | | | | |
| 30 | M.S. HALLORAN & DANNY sitting at table. | | | | |
| Starts 542. 0 | DANNY TO It's like I go to HALLORAN: sleep, and he shows me things | 4/108 | 544. 5 | 550. 3 | 5.14 |
| | but when I wake up, I can't remember everything. | 4/109 | 551. 2 | 556. 5 | 5. 3 |
| | CUT TO : | | | | |

THE SHINING
Reel Four (2B), Page 12

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|---------|--------|--------|------|
| 31 Starts 557.12 | M.C.S. HALLORAN HALLORAN TO DANNY: Does your Mum and Dad know about Tony ? | 4/110 | 559.15 | 564. 8 | 4. 9 |
| | CUT TO : | | | | |
| 32 Starts 565.14 | M.C.S. DANNY. DANNY TO HALLORAN: Yes. | 4/111 | 567. 5 | 568. 8 | 1. 3 |
| | CUT TO : | | | | |
| 33 Starts 569. 4 | M.C.S. HALLORAN HALLORAN TO DANNY: Do they know he tell you things ? | 4/112 | 570. 8 | 573. 7 | 2.15 |
| | CUT TO : | | | | |
| 34 Starts 574. 8 | M.C.S. DANNY DANNY TO HALLORAN: No. Tony told me never to tell them. | 4/113 | 575. 7 | 579. 1 | 3.10 |
| | CUT TO : | | | | |
| 35 Starts 580.10 | M.C.S. HALLORAN HALLORAN TO DANNY: Has Tony ever told you anything about this place ? | 4/114 | 583. 0 | 588. 2 | 5. 2 |
| | About the Overlook Hotel ? | 4/115 | 588. 9 | 591. 8 | 2.15 |
| | CUT TO : | | | | |
| 36 Starts 593. 3 | M.C.S. DANNY over HALLORAN DANNY TO HALLORAN: I don't know. | 4/116 | 597. 5 | 598.11 | 1. 6 |
| | CUT TO : | | | | |
| 37 Starts 599.14 | M.C.S. HALLORAN. HALLORAN TO DANNY: Now think real hard, Doc. Think. | 4/117 | 601. 1 | 606. 2 | 5. 1 |
| | CUT TO : | | | | |
| 38 Starts 605. 4 | M.C.S. DANNY over HALLORAN. DANNY TO HALLORAN: Maybe he showed me something. | 4/118 | 611.11 | 615. 1 | 3. 6 |
| | CUT TO : | | | | |
| 39 Starts 615.13 | M.C.S. HALLORAN. | | | | |

Cont.

THE SHINING
Reel Four (2B). Page 13

| Scene No. | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|--------|--------|------|
| 39 Cont. | HALLORAN Try to think what TO DANNY: it was. | 4/119 | 617. 1 | 620. 2 | 3. 1 |
| | CUT TO : | | | | |
| 40 Starts 622. 5 | M.C.S. DANNY over HALLORAN DANNY TO Mr. Halloran, are HALLORAN: you scared of this place ? | 4/120 | 625.10 | 629.13 | 4. 3 |
| | CUT TO : | | | | |
| 41 Starts 631. 4 | M.S. Shooting across table onto HALLORAN & DANNY. HALLORAN No, I'm scared of TO DANNY: nothing here. | 4/121 | 633. 0 | 637.12 | 4.12 |
| | It's just that you know some places are like people, | 4/122 | 639. 4 | 646. 1 | 6.13 |
| | some shine and some don't. | 4/123 | 648. 1 | 652.11 | 4.10 |
| | I guess you could say the Overlook Hotel here has some- thing about it that's like shining. | 4/124 | 654.15 | 662. 6 | 7. 7 |
| | DANNY TO Is there something HALLORAN: bad here ? | 4/125 | 668. 0 | 670.10 | 2.10 |
| | CUT TO : | | | | |
| 42 Starts 672. 2 | M.C.S. HALLORAN HALLORAN Well, TO DANNY: | 4/126 | 683.10 | 685. 1 | 1. 7 |
| | you know Doc, when something happens | 4/127 | 688.15 | 692. 7 | 3. 8 |
| | it can leave a trace of itself behind .. | 4/128 | 692.14 | 697. 4 | 4. 6 |
| | say like if someone burns toast. | 4/129 | 699. 6 | 705. 8 | 6. 2 |
| | CUT TO : | | | | |
| 43 Starts 706.14 | M.C.S. DANNY HALLORAN OFF Well, maybe things TO DANNY: that happened ... | 4/130 | 707.12 | 712. 1 | 4. 5 |
| | leave other kinds of traces behind. | 4/131 | 712. 4 | 716.15 | 4.11 |
| | CUT TO : | | | | |

THE SHINING
Reel Four (2B), Page 14

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgs |
|------------------------|--|------------|--------|--------|------|
| 44 Starts 717.14 | M.C.S. HALLORAN | | | | |
| | HALLORAN TO DANNY: Not things that anyone can notice. | 4/132 | 718.11 | 722.14 | 4. 3 |
| | but things that people who shine can see. | 4/133 | 724. 1 | 730. 8 | 6. 7 |
| | Just like they can see things that haven't happened yet. | 4/134 | 732.14 | 737. 1 | 4. 3 |
| | Well, | 4/135 | 738. 7 | 739. 7 | 1. 0 |
| | sometimes they can see things that happened a long time ago .. | 4/136 | 741. 4 | 746. 9 | 5. 5 |
| | I think a lot of things happened right here | 4/137 | 749.13 | 753.13 | 4. 0 |
| | in this particular hotel - over the years, | 4/138 | 754. 3 | 759. 1 | 4.14 |
| | and not all of them was good. | 4/139 | 760.11 | 763. 9 | 2.14 |
| | CUT TO : | | | | |
| 45 Starts 765. 1 | M.C.S. DANNY | | | | |
| | DANNY TO HALLORAN: What about Room 237 | 4/140 | 769. 7 | 772. 5 | 2.14 |
| | CUT TO : | | | | |
| 46 Starts 774. 4 | M.C.S. HALLORAN | | | | |
| | HALLORAN TO DANNY: Room 237 ? | 4/141 | 778. 2 | 780.10 | 2. 8 |
| | CUT TO : | | | | |
| 47 Starts 782. 8 | M.C.S. DANNY | | | | |
| | DANNY TO HALLORAN: You're scared of Room 237, ain'tcha*? | 4/142 | 783.10 | 787. 2 | 3. 8 |
| | CUT TO : | | | | |
| 48 Starts 788. 6 | M.C.S. HALLORAN | | | | |
| | HALLORAN TO DANNY: No I ain't**. | 4/143 | 790.13 | 792. 2 | 1. 5 |
| | CUT TO : | | | | |

*"ain'tcha" = are you not.
** "ain't" = am not.

THE SHINING
Reel Four (2B), Page 15

| Scene No | Complete Dialogue | Spot No | Start | End | Ttge |
|------------------------|---|------------|--------|--------|--|
| 49 Starts 794. 3 | M.C.S. DANNY DANNY TO Mr. Halloran, what HALLORAN: is in Room 237 ? | 4/144 | 795. 4 | 800. 1 | 4.13 |
| | CUT TO : | | | | |
| 50 Starts 801.10 | M.C.S. HALLORAN HALLORAN Nothing. There TO DANNY: ain't nothing in Room 237, | 4/145 | 803. 0 | 809.13 | 6.13 |
| | but you ain't got no business going in there anyway, | 4/146 | 810.15 | 815. 8 | 4. 9 |
| | so stay out ! You understand, stay out ! | 4/147 | 816. 0 | 822.10 | 6.10 |
| | CUT TO : | | | | (This Spot runs 12 frames over the Cut into Sc. 51) |
| 51 Starts 821.14 | M.C.S. DANNY. CUT TO : | | | | |
| 52 Starts 826. 8 | BLACK FRAMES. | | | | |

Superimposition over:

A MONTH LATER

NO DIALOGUE

CUT TO :

| | | |
|------------------------|--|-------------|
| 53 Starts 831. 0 | EXT OVERLOOK HOTEL - DAY - M.L.S. Hotel. Mountain in b.g. | NO DIALOGUE |
| | CUT TO : | |

END OF REEL FOUR (2B)

NUMBER OF INSERTS : Nil.

Footage from end of 4/147 to last Action Frame... 19.14
Footage from 0.0 to last Action Frame..... 842. 8

" THE SHINING. "

ZERO is the "START" Frame which is 12. 0 before the First Action Frame.

| <u>Scene No.</u> | <u>Complete Dialogue</u> | <u>Spot No</u> | <u>Start</u> | <u>End</u> | <u>Ftge</u> |
|-----------------------|---|---------------------------|--------------|------------|-------------|
| 1. Starts 12. 0 | INT. OVERLOOK HOTEL - LOBBY - DAY. M.S. WENDY pushing trolley forward along corridor. CAMERA TRACKS BACK with her. She turns to cam.L and enters Lobby. CAMERA TRACKS R-L with her across Lobby. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 2 Starts 41. 6 | INT. HOTEL - KITCHEN & LOUNGE - DAY. M.S. DANNY sitting on tricycle. He pedals out of Kitchen into Lounge, across it and back into Kitchen. CAMERA TRACKS FORWARD after him. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 3 Starts 99. 0 | INT. HOTEL - CORRIDOR TO TOLLERANCE'S APARTMENT - DAY. M.S. WENDY enters cam.L pushing trolley. She pushes it forward along corridor. CAMERA PANS L-R with her to door of their Apartment. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 4 Starts 116. 5 | INT. HOTEL - TOLLERANCE'S APARTMENT - DAY. M.C.S. JACK asleep in bed, reflected in mirror. CAMERA TRACKS BACK. WENDY enters cam.R carrying tray. She walks forward. CAMERA TRACKS BACK with her. She puts tray down on table. | | | | |
| | WENDY TO JACK : | Good Morning, hon. | 5/1 | 142. 0 | 143. 5 1. 5 |
| | | Your breakfast is ready. | 5/2 | 147. 4 | 149. 0 1.12 |
| | JACK TO WENDY: | What time is it ? | 5/3 | 151. 1 | 152.13 1.12 |
| | WENDY TO JACK : | It's about eleven thirty. | 5/4 | 154. 1 | 155.12 1.11 |

CAMERA TRACKS FORWARD to JACK & WENDY reflected in mirror.

Cont.

THE SHINING
Reel Five (3A), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|--|---|------------|--------|--------|------|
| Cont. | JACK TO WENDY: Eleven thirty - Jesus ! | 5/5 | 157. 0 | 161. 4 | 4. 4 |
| | WENDY TO JACK: I guess we've been staying up too late. | 5/6 | 163. 5 | 166. 1 | 2.12 |
| | JACK TO WENDY: I know it. | 5/7 | 167. 4 | 168. 8 | 1. 4 |
| JACK sticks his tongue out. WENDY picks up plate and glass of orange juice. | | | | | |
| | WENDY TO JACK: I made 'em just the way you like 'em,* sunny side up. | 5/8 | 171.10 | 175. 0 | 3. 6 |
| | JACK TO WENDY: Hmm, nice. | 5/9 | 176. 5 | 178. 2 | 1.13 |
| WENDY walks forward to JACK and puts plate down cam.L. She hands him glass of orange juice and he drinks it. | | | | | |
| | WENDY TO JACK : It's really pretty outside. How about taking me for a walk after you've finished your break- fast ? | 5/10 | 182. 1 | 188.14 | 6.13 |
| | JACK TO WENDY: Oh I suppose I oughta** try to do some writing first. | 5/11 | 190.11 | 196. 7 | 5.12 |
| He puts empty glass down cam.L and picks up plate of eggs and bacon. | | | | | |
| | WENDY TO JACK : Any ideas yet ? | 5/12 | 199. 6 | 201. 1 | 1.11 |
| | JACK TO WENDY: Lots of ideas. No good ones. | 5/13 | 203.10 | 207.12 | 4. 2 |
| WENDY sits down cam.R. | | | | | |
| | WENDY TO JACK : Well, something'll come. | 5/14 | 209. 5 | 212. 2 | 2.13 |
| | It's just a matter of settling back into the habit of writing every day. | 5/15 | 213.10 | 218.13 | 5. 3 |

* "them" refers to fried eggs.

** "oughta" = ought to.

Cont.

THE SHINING
Reel Five (3A). Page 3

| Scene No | Complete Dialogue | | Spot No | Start | End | Ftge |
|-----------------------|--|---|------------|--------|--------|------|
| 4 Cont. | JACK TO WENDY: | Yeah.. that's all it is. | 5/16 | 220. 9 | 223.11 | 3. 2 |
| | JACK starts to eat bacon. | | | | | |
| | WENDY TO JACK : | It's really nice up here, isn't it ? | 5/17 | 227. 9 | 230. 3 | 2.10 |
| | JACK TO WENDY: | I love it. I really do. | 5/18 | 231. 5 | 236. 1 | 4.12 |
| | | I've never been this // happy, or comfortable any- where.. | 5/19 | 238. 4 | 242. 7 | 4. 3 |
| | CUT TO : | (This Spot runs 38 frames over the Cut into Sc: 5) | | | | |
| 5 Starts 240. 1 | M.C.S. WENDY WENDY TO JACK : | Yeah. It's amazing how fast you get used to such a big place. | 5/20 | 243. 3 | 248. 2 | 4.15 |
| | | I tell you, when we first came up here, I thought it was kinda* scarey. | 5/21 | 249. 1 | 255.11 | 6.10 |
| | WENDY laughs. | | | | | |
| | CUT TO : | | | | | |
| 6 Starts 257. 1 | M.C.S. JACK over WENDY. JACK TO WENDY: | I fell in love with it right away. | 5/22 | 257. 9 | 260. 9 | 3. 0 |
| | | When I came up here for my interview, | 5/23 | 262. 4 | 265.10 | 3. 6 |
| | | it was as though I had been here before. | 5/24 | 267. 3 | 272. 7 | 5. 4 |
| | | We...we all have moments of deja vu, but this was ridiculous. | 5/25 | 273. 3 | 280. 3 | 7. 0 |
| | | It was almost as though I knew what was going to be around every corner. | 5/26 | 282. 0 | 289. 8 | 7. 8 |
| | | Ooohhhhh.. | 5/27 | 290. 8 | 295.14 | 5. 6 |
| | WENDY laughs. | | | | | |
| | DISSOLVE TO : | | | | | |
| | * "kinda" = kind of. | | | | | |

THE SHINING
Reel Five (3A), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|--------|--------|------|
| 7 Starts 198. 0 | INT. HOTEL - LOUNGE - DAY. M.S. Typewriter with sheet of paper in it. CAMERA TRACKS BACK and TILTS UP onto JACK throwing ball against wall. | | | | |
| | CUT TO : | | | | |
| 8 Starts 332. 1 | M.S. JACK back to camera throwing ball against wall. | | | | |
| | DISSOLVE TO : | | | | |
| 9 Starts 340. 0 | EXT HOTEL - MAZE - DAY. M.L.S. WENDY running after DANNY from Hotel to Maze - CAMERA PANS L-R & TRACKS with them to entrance to Maze. | | | | |
| | WENDY TO DANNY: The loser has to keep American clean, how's that ? | 5/28 | 340. 3 | 344. 8 | 4. 5 |
| | DANNY TO WENDY : All right. | 5/29 | 345. 4 | 346. 6 | 1. 2 |
| | WENDY TO DANNY : And you're gonna* lose. | 5/30 | 346. 8 | 348. 1 | 1. 9 |
| | And I'm gonna* get you - you betta** run fast ! | 5/31 | 349. 9 | 353. 2 | 3. 9 |
| | | | | | |
| | Look out - I'm coming in close. All right ? | 5/32 | 361.10 | 366. 8 | 4.14 |
| | DANNY & WENDY run into Maze. CAMERA TRACKS L-R onto plan of Mze on board. | | | | |
| | DANNY OFF TO WENDY: You'll have to keep America clean. | 5/33 | 366.14 | 369.11 | 2.13 |
| | CUT TO : | | | | |
| 10 Starts 373. 7 | INT. MAZE - DAY - M.S. DANNY & WENDY walking forward in Maze - CAMERA TRACKS BACK before them. | | | | |
| | WENDY TO DANNY : Okay // Danny, you win. | 5/34 | 372.14 | 376. 2 | 3. 4 |
| | Let's take the rest of this walking, huh ? | 5/35 | 377. 7 | 380. 7 | 3. 0 |
| | * "gonna" = going to. ** " betta" = better. | | | | |

MUSIC STARTS
360. 2

(This Spot starts 9 frames
before the Cut into Sc. 10)

Cont.

THE SHINING
Reel Five (3A), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|---------|--------|--------|------|
| 10 Cont. | DANNY TO WENDY: Okay... oh ! | 5/36 | 381. 4 | 383.15 | 2.11 |
| | WENDY TO DANNY : Give me your hand. | 5/37 | 384.14 | 385.14 | 1. 0 |
| | Oh, isn't it beautiful. | 5/38 | 390. 4 | 392. 8 | 2. 4 |
| | DANNY TO WENDY: Yeah. | 5/39 | 394. 0 | 394.12 | 0.12 |
| | CUT TO : | | | | |
| 11 Starts 398. 6 | M.S. WENDY & DANNY backs to camera walking away through Maze - CAMERA TRACKS FORWARD after them. | | | | |
| | WENDY TO DANNY : Here's a dead end. | 5/40 | 420. 0 | 421. 9 | 1. 9 |
| | WENDY & DANNY turn at dead end and walk away along Maze. CAMERA TRACKS after them. | | | | |
| | DISSOLVE TO : | | | | |
| 12 Starts 452. 8 | INT. HOTEL - LOBBY - DAY. M.L.S. JACK back to camera bounces ball on floor and catches it. Then he throws it away to b.g. He walks away to model of Maze on table by window. CAMERA TRACKS FORWARD after him. He stops by model and leans on table. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 13 Starts 488. 8 | M.S. Shooting over model of Maze on table to JACK looking down at it. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 14 Starts 494. 1 | M.C.S. JACK looking down. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 15 Starts 498.12 | EXT. MAZE - DAY - L.S. High Angle shooting down on Maze. WENDY & DANNY move through it. CAMERA TRACKS DOWN on Maze. | | | | |

Cont.

THE SHINING
Reel Five (3A), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|--|--------|----------------------|-------------|
| 15 Cont. | WENDY TO Oh what a Maze. DANNY : Isn't it beautiful. | 5/41 | 507. 8 | 512.10 | 5. 2 |
| | DANNY TO Yeah. WENDY: | 5/42 | 513. 0 | 513.14 | 0.14 |
| | CUT TO : | | | | |
| 16 Starts 539.10 | M.S. DANNY & WENDY walk forward through Maze - CAMERA TRACKS BACK before them. | | | | |
| | WENDY TO It's so pretty. DANNY : | 5/43 | 546. 1 | 547.14 | 1.13 |
| | DANNY TO Yeah. WENDY: | 5/44 | 549. 2 | 549.13 | 0.11 |
| | WENDY TO I didn't think it DANNY : was going to be this big, did you? | 5/45 | 555.15 | 558.15 | 3. 0 |
| | DANNY TO No. WENDY: | 5/46 | 559.11 | 560. 9 | 0.14 |
| | CUT TO : | | | | |
| 17 Starts 563. 5 | BLACK FRAMES. Superimposition over : | | | | |
| | TUESDAY. | NO DIALOGUE | | MUSIC ENDS 567. 6 | |
| | CUT TO : | | | | |
| 18 Starts 567.13 | EXT HOTEL- DUSK - M.L.S. Hotel. Mountain in b.g. | NO DIALOGUE | | | |
| | DISSOLVE TO : | | | | |
| 19 Starts 576. 0 | INT. HOTEL - KITCHEN - DUSK. M.C.S. WENDY's hands taking lid of can. CAMERA TRACKS BACK to table with portable T.V.Set on it. The set is switched on. | | | | |
| | WOMAN ANNOUNCER OFF : | Rutherford was serving a life sentence for his conviction in the 1968 shooting | 5/47 | 576.13 | 583. 4 6. 7 |
| | (IN SHOT) | and the search continues in the mountains near Uray today for that missing Aspen woman, 5/48 | 583.10 | 589.10 | 6. 0 |

Cont.

THE SHINING
Reel Five (3A), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-------------|---|--|--------|--------|--------|
| 19 Cont. | WENDY carries tin to bowl on table. | | | | |
| | WOMAN ANNOUNCER: twentyfour year old Susan Robertson has been missing ten days. | 5/49 | 589.14 | 595. 0 | 5. 2 |
| | She disappeared while on a hunting trip with her husband. | 5/50 | 595. 3 | 599. 2 | 3.15 |
| | They have good weather right now, but they may have to call off the search | 5/51 | 599. 6 | 604. 0 | 4.10 |
| | if the predicted snowstorm moves in tomorrow. | 5/52 | 604. 2 | 607.12 | 3.10 |
| | Picture on T.V.Set changes to MAN & WOMAN. | | | | |
| | WOMAN ANNOUNCER: But it's so beau- tiful here in Denver today, it's hard to believe a snowstorm could be that close. | 5/53 | 608. 2 | 614. 7 | 6. 5 |
| | MAN ANNOUNCER: I know. I want to go outside and lie in the sun. | 5/54 | 614.15 | 618. 6 | 3. 7 |
| | TO WOMAN ANNOUNCER: Yet to our north, to our west, it is snowing and cold, and it's moving | 5/55 | 618. 8 | 625.14 | 7. 6 |
| | SOUND OF CLICKS. | | | | |
| | MAN ANNOUNCER: right here to- wards Colorado, right now as we talk. | | | | |
| | TO WOMAN ANNOUNCER: It's incredible. | 5/56 | 627. 1 | 631.13 | 5.12 |
| | | (This Spot overlaps with Spot 5/57) | | | |
| | WOMAN ANNOUNCER: I know. | 5/57 | 629.11 | 630. 8 | 0.13 |
| | TO MAN ANNOUNCER: | | | | |
| | CUT TO : | | | | |
| | <u>END OF REEL FIVE (3A)</u> | | | | |
| | NUMBER OF INSERTS : Nil. | | | | |
| | Footage from end of 5/57 to last Action Frame.... | | | | 1. 5 |
| | Footage from "START" to last Action Frame..... | | | | 631.13 |
| | Footage of reel without 12' Leader..... | | | | 619.13 |

" THE SHINING. "

ZERO is the First Frame
which is 55. 6 before the
first Clear Cut, Scene 2.

| <u>Scene No</u> | <u>Complete Dialogue</u> | <u>Spot No</u> | <u>Start</u> | <u>End</u> | <u>Ftge</u> |
|-----------------------|--|--------------------|--------------|------------|----------------------|
| 1 Starts 0. 0 | INT. OVERLOOK HOTEL - CORRIDORS - M.S. DANNY back to camera on tricycle pedals away along corridors - CAMERA TRACKS after him. He looks at door cam.L and slows down, stopping. | | | | MUSIC STARTS 7. 2 |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 2 Starts 55. 6 | M.S. DANNY in f.g. Number 237 on door in b.g. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 3 Starts 62. 2 | M.C.S. DANNY looking at number. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 4 Starts 67.11 | M.S. DANNY in f.g. Number 237 on door in b.g. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 5 Starts 73. 7 | M.L.S. Corridor. DANNY in f.g. gets off tricycle, and moves R-L to door of room 237. He looks up at number - then reaches out to door handle and turns it. Door doesn't open. He looks up at number. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 6 Starts 136. 1 | M.S. Two GRADY Girls holding hands. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 7 Starts 137. 1 | M.S. DANNY looking up at number on door. He moves L-R to his tricycle. CAMERA PANS with him. He sits on tricycle and pedals fast away along corridor. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 8 Starts 165. 1 | INT. HOTEL - LOUNGE - NIGHT - M.L.S. Lounge. JACK sitting back to camera typing at table. CAMERA TRACKS FORWARD onto him. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |

THE SHINING
Reel Six (3B), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-------------|---|------------|--------|--------|----------------------|
| 9 | M.C.S. JACK typing. | | | | |
| Starts | | | | | |
| 186. 5 | CUT TO : | | | | |
| 10 | M.L.S. JACK back to camera | | | | |
| Starts | typing at table in f.g. | | | | |
| 202.12 | WENDY enters cam.R.b.g. and walks forward to JACK. | | | | |
| | WENDY TO Hi, hon. | 6/1 | 222.12 | 223.13 | 1. 1 |
| | JACK : | | | | |
| | How's it* going? | 6/2. | 230. 3 | 231. 4 | 1. 1 |
| | WENDY stops cam.R of him. | | | | |
| | JACK pulls page from typewriter. | | | | |
| | | | | | MUSIC ENDS 233.11 |
| | JACK TO Fine. | 6/3 | 236. 4 | 236.15 | 0.11 |
| | WENDY: | | | | |
| | WENDY kisses him. | | | | |
| | WENDY TO Get a lot written | | | | |
| | JACK : today ? | 6/4 | 241. 3 | 242.13 | 1.10 |
| | CUT TO : | | | | |
| 11 | M.S. JACK looking up cam.L | | | | |
| Starts | at WENDY. | | | | |
| 243. 7 | | | | | |
| | JACK TO Yes. | 6/5 | 246.14 | 248. 1 | 1. 3 |
| | WENDY: | | | | |
| | CUT TO : | | | | |
| 12 | M.C.S. WENDY | | | | |
| Starts | | | | | |
| 250.11 | WENDY TO Hey, the weather | | | | |
| | JACK : forecast said it's | | | | |
| | going to snow | | | | |
| | tonight. | 6/6 | 252. 1 | 256.15 | 4.14 |
| | CUT TO : | | | | |
| 13 | M.S. JACK looking up cam.L | | | | |
| Starts | at WENDY. | | | | |
| 259.14 | | | | | |
| | JACK TO What do you want | | | | |
| | WENDY: me to do about it? | 6/7 | 265. 7 | 268. 0 | 2. 9 |
| | CUT TO : | | | | |
| 14 | M.C.S. WENDY | | | | |
| Starts | | | | | |
| 271. 0 | WENDY TO Ah, come on hon. | | | | |
| | JACK : Don't be so grouchy. | 6/8 | 272. 5 | 278. 3 | 5.14 |
| | CUT TO : | | | | |
| | * "it" refers to Jack's writing. | | | | |

THE SHINING
Reel Six (3B), Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| 15 Starts 279. 4 | M.S. JACK looking up cam.L at WENDY. JACK TO WENDY: I'm not being grouchy. I just want to finish my work. | 6/9 | 279.13 | 287. 6 | 7. 9 |
| | CUT TO : | | | | |
| 16 Starts 291.11 | M.C.S. WENDY WENDY TO JACK : Okay. I understand. I'll come back later on with a couple of sandwiches for you and .. | 6/10 | 293.15 | 301. 7 | 7. 8 |
| | maybe you'll let me read something then. | 6/11 | 302. 2 | 304.11 | 2. 9 |
| | CUT TO : | | | | |
| 17 Starts 305.12 | M.C.S. JACK. JACK TO WENDY: Wendy, (clears throat) let me explain some- thing to you. | 6/12 | 310. 7 | 315. 3 | 4.12 |
| | Whenever you come in here and interrupt me, you're breaking my concentration, | 6/13 | 317.11 | 323. 9 | 5.14 |
| | JACK hits his forehead with his hand. | | | | |
| | JACK TO WENDY: you're distracting me, | 6/14 | 323.12 | 325.11 | 1.15 |
| | He picks up sheet of paper and tears it up. Then he throws the pieces down. | | | | |
| | JACK TO WENDY: and it will then take me time to get back to where I was, understand ? | 6/15 | 325.13 | 333. 1 | 7. 4 |
| | CUT TO : | | | | |
| 18 Starts 333.14 | M.C.S. WENDY. WENDY TO JACK : Yes. | 6/16 | 336. 5 | 337. 2 | 0.13 |
| | CUT TO: | | | | |

THE SHINING
Reel Six (3B), Page 4

| Scene No | Complete Dialogue | | Spot No | Start | End | Ftge |
|----------------------------|-------------------|----------------------|------------|--------|--------|------|
| 19 | M.C.S. JACK | | | | | |
| Starts 338. 5 | JACK TO | Fine. Now we're | | | | |
| | WENDY: | going to make a | | | | |
| | | new rule. | 6/17 | 339. 3 | 344.14 | 5.11 |
| | | Whenever I am in | | | | |
| | | here and you hear | | | | |
| | | me typing, | 6/18 | 345. 6 | 350. 1 | 4.11 |
| JACK taps typewriter keys. | | | | | | |
| | JACK TO | or whether you don't | | | | |
| | WENDY: | hear me typing, | | | | |
| | | whatever the fuck* | | | | |
| | | you hear me doing | | | | |
| | | in here, | 6/19 | 354. 0 | 358.10 | 4.10 |
| | | when I am in here | | | | |
| | | that means that I | | | | |
| | | am working - that | | | | |
| | | means don't come in. | 6/20 | 358.12 | 364.14 | 6. 2 |
| | | Now do you think | | | | |
| | | you can handle that? | 6/21 | 366. 1 | 368. 9 | 2. 3 |
| CUT TO : | | | | | | |
| 20 | M.C.S. WENDY | | | | | |
| Starts 371. 9 | WENDY TO | Yes. | 6/22 | 373. 6 | 374. 3 | 0.13 |
| | JACK : | | | | | |
| CUT TO : | | | | | | |
| 21 | M.C.S. JACK | | | | | |
| Starts 375.13 | JACK TO | Fine. | 6/23 | 376. 6 | 377. 2 | 0.12 |
| | WENDY: | Why don't you start | | | | |
| | | right now and get | | | | |
| | | the fuck* out of | | | | |
| | | here, <i>hmm</i> ? | 6/24 | 379.11 | 384. 8 | 4.13 |
| CUT TO : | | | | | | |
| 22 | M.C.S. WENDY. | | | | | |
| Starts 386.12 | WENDY TO | Okay. | 6/25 | 390. 0 | 390.15 | 0.15 |
| | JACK : | | | | | |
| CUT TO : | | | | | | |

* "the fuck" = slang word for intercourse
used as swear word.

THE SHINING
Reel Six (3B), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgc |
|------------------------|---|------------|--------|--------|------|
| 23 Starts 393. 7 | M.L.S. WENDY standing cam.R of JACK back to camera sitting at table. She turns and walks away to b.g. CAMERA TRACKS BACK. | | | | |
| | CUT TO : | | | | |
| 24 Starts 409.14 | M.S. JACK starts to type. | | | | |
| | CUT TO : | | | | |
| 25 Starts 429. 2 | Black Frames. | | | | |
| | Superimposition over: | | | | |
| | THURSDAY. | | | | |
| | CUT TO : | | | | |
| 26 Starts 433.10 | EXT HOTEL - DAY. M.L.S. WENDY running R-L being chased by DANNY carrying snowballs. AD LIB SHOUTS & LAUGHTER. CAMERA TRACKS R-L with them past Hotel in b.g. | | | | |
| | WENDY TO DANNY : I know you've got some. | 6/26 | 442.11 | 444. 8 | 1.13 |
| | | | | | |
| | CUT TO : | | | | |
| 27 Starts 464. 9 | INT. HOTEL - LOUNGE - DAY - M.S. JACK at window watching WENDY & DANNY playing in the snow. CAMERA TRACKS IN to M.C.S. | | | | |
| | CUT TO : | | | | |
| 28 Starts 506. 0 | BLACK FRAMES. | | | | |
| | Superimposition over: | | | | |
| | SATURDAY | | | | |
| | CUT TO : | | | | |
| 29 Starts 510. 8 | EXT HOTEL - DAY - M.L.S. HOTEL in b.g. Trees and snow in f.g. | | | | |
| | CUT TO : | | | | |

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

MUSIC STARTS
447. 0

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

THE SHINING
Reel Six (3B), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|----------------------|
| Starts 518. 6 | INT. HOTEL - LOUNGE - DAY - M.L.S. High Angle JACK sitting at table in b.g. typing. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| Starts 533.10 | INT. HOTEL - LOBBY & OFFICE - DAY - M.S. WENDY standing at switchboard with headset on her L.ear and putt- ing plugs into switchboard. | | | | |
| | WENDY TO Oh no ! SELF: | 6/27 | 548. 1 | 550. 1 | 2. 0 |
| | WENDY puts socket into various plugs. | | | | |
| | WENDY TO I knew it ! SELF: | 6/28 | 563.11 | 565. 8 | 1.13 |
| | WENDY puts headset and plug down and turns away from switchboard. She walks R-L to door. | | | | |
| | CUT TO : | | | | |
| 32 Starts 570.11 | M.L.S. WENDY walks out of switch- board - round counter and moves forward R-L across Lobby. CAMERA TRACKS BACK before her. She moves R-L into Office. CAMERA PANS with her. She stops at radio set and switches it on. She pulls microphone towards her. | | | | |
| | | | | | MUSIC ENDS 605.12 |
| | WENDY TO This is KDK 12 RANGER : calling KDK 1. (into mike) | 6/29 | 611. 5 | 616.14 | 5. 9 |
| | CUT TO : | | | | |
| 33 Starts 619.10 | INT. RANGER'S OFFICE - M.L.S. RANGER seated at radio cam.L. MAN standing at filing cabinet cam.R. GIRL seated at desk cam.R. | | | | |
| | WENDY OFF KDK 12 to KDK 1. TO RANGER: (over radio) | 6/30 | 620. 4 | 625. 9 | 5. 5 |
| | RANGER TO This is KDK 1. We're WENDY : receiving you. Over. (into mike) | 6/31 | 626. 5 | 629.15 | 3.10 |
| | CUT TO : | | | | |

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|---|------------|--------|--------|------|
| 34 Starts 630.15 | INT. HOTEL - OFFICE - DAY. M.S. WENDY picks up microphone. WENDY TO: Hi. This is Wendy RANGER : Torrance at the (into mike) Overlook Hotel. | 6/32 | 631. 7 | 635.10 | 4. 3 |
| | CUT TO : | | | | |
| 35 Starts 636. 3 | INT. RANGER'S OFFICE - DAY - M.S. RANGER seated at radio speaking into mike. RANGER : Hi. How are you TO WENDY: folks getting on (into mike) up there ? Over. | 6/33 | 637. 1 | 640. 5 | 3. 4 |
| | CUT TO : | | | | |
| 36 Starts 641. 4 | INT. HOTEL - OFFICE - DAY. M.S. WENDY, holding mike, seated on cabinet with foot up on desk. WENDY TO: Oh we're just fine, RANGER : but our telephones (into mike) don't seem to be doing too well. | 6/34 | 641. 8 | 647. 6 | 5.14 |
| | Are the lines down by any chance ? Over. | 6/35 | 648. 0 | 652. 1 | 4. 1 |
| | CUT TO : | | | | |
| 37 Starts 652. 8 | INT. RANGER'S OFFICE - DAY. M.S. RANGER seated at radio, speaking into mike. RANGER TO: Yes. Quite a few WENDY : of them are down, (into mike) due to the storm. Over. | 6/36 | 653. 7 | 657.15 | 4. 8 |
| | WENDY TO: Any chance of them RANGER : being repaired soon? (over radio) Over. | 6/37 | 659. 8 | 663.12 | 4. 4 |
| | RANGER TO: Well, I wouldn't WENDY : like to say. Most (into mike) winters they stay that way until spring. Over. | 6/38 | 664. 9 | 670.12 | 6. 3 |
| | CUT TO : | | | | |
| 38 Starts 672. 1 | INT. HOTEL - OFFICE - DAY. M.S. WENDY, holding mike, seated on cabinet with foot up on desk. WENDY TO: Boy, this storm is RANGER : really something, (into mike) isn't it ? Over. | 6/39 | 672. 9 | 677. 1 | 4. 8 |
| | CUT TO : | | | | |

THE SHINING
Reel Six (3E), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------|---|------------|--------|--------|------|
| 39 | INT. RANGER'S OFFICE - DAY. M.S. RANGER sitting at radio - speaking into mike. | | | | |
| Starts 677.12 | | | | | |
| | RANGER Oh yes. It's one TO WENDY: of the worst we've (into mike) had for years. | 6/40 | 678. 8 | 681.12 | 3. 4 |
| | Is there anything else we can do for you, Mrs. Torrance ? Over. | 6/41 | 683. 8 | 687. 8 | 4. 0 |
| | CUT TO : | | | | |
| 40 | INT. HOTEL - OFFICE - DAY. M.S. WENDY holding mike seated on cabinet with foot up on desk. | | | | |
| Starts 688. 7 | | | | | |
| | WENDY TO I suppose not. RANGER: Over. (into mike) | 6/42 | 689. 3 | 691.14 | 2.11 |
| | CUT TO : | | | | |
| 41 | INT. RANGER'S OFFICE - DAY - M.S. RANGER seated at radio - speaking into mike. | | | | |
| Starts 692. 6 | | | | | |
| | RANGER Well, if you folks TO WENDY: have any problems (into mike) up there just give us a call, and Mrs. Torrance | 6/43 | 693. 5 | 700. 0 | 6.11 |
| | CUT TO : | | | | |
| 42 | INT. HOTEL - OFFICE - DAY. M.S. WENDY holding mike - seated on cabinet with one foot up on desk. | | | | |
| Starts 700. 8 | | | | | |
| | RANGER TO I think it might WENDY : be a good idea if (over radio) you leave your radio on all the time now. Over. | 6/44 | 700.20 | 707. 6 | 6.12 |
| | WENDY TO Okay. We'll do RANGER : that. It was real (into mike) nice talking to you. | 6/45 | 708. 6 | 713. 2 | 4.12 |
| | Bye. Over and Out. | 6/46 | 714. 4 | 717. 4 | 3. 0 |

WENDY puts down mike.

CUT TO :

THE SHINING
Reel Six (3E), Page 9

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|---|------------|--------|--------|------------------------|
| 43 Starts 723. 6 | INT. HOTEL - GREEN CORRIDOR. M.L.S. DANNY pedals away along corridor on his tricycle. CAMERA TRACKS after him. He exits cam.R at the end of corridor. CAMERA TRACKS FORWARD along empty corridor. | | | | |
| | | | | | MUSIC STARTS 723. 6 |
| | CUT TO : | | | | NO DIALOGUE |
| 44 Starts 748. 9 | INT. HOTEL - CORRIDOR - M.S. DANNY pedals away along corridor. CAMERA TRACKS after him. He turns corner and stops as he sees the two GRADY Girls at the end. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 45 Starts 762.14 | M.C.S. DANNY. CUT TO : | | | | NO DIALOGUE |
| 46 Starts 767. 0 | M.L.S. DANNY back to camera in f.g. The two GRADY Girls at end of corridor. | | | | |
| | GRADY GIRLS Hello, Danny. TO DANNY : | 6/47 | 770. 8 | 772.15 | 2. 7 |
| | CUT TO : | | | | |
| 47 Starts 775.11 | M.C.S. DANNY GRADY GIRLS Come and play OFF TO with us. DANNY : | 6/48 | 781.12 | 784. 6 | 2.10 |
| | CUT TO : | | | | |
| 48 Starts 789. 2 | M.L.S. DANNY back to camera in f.g. The two GRADY Girls at end of corridor. | | | | |
| | GRADY GIRLS Come and play TO DANNY : with us, Danny. | 6/49 | 792.11 | 795.13 | 3. 2 |
| | CUT TO : | | | | |
| 49 Starts 798. 5 | M.S. The two GRADY Girls laying on floor covered with bloodstains. Bloodstained axe on floor in f.g. Walls covered with bloodstains. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 50 Starts 799. 2 | M.L.S. Two GRADY Girls, holding hands and standing at end of corridor. | | | | |

Cont.

THE SHINING
Reel Six (3B). Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgc |
|-------------------------|---|------------|--------|--------|------|
| 50 Cont. | GRADY GIRL For ever .. TO DANNY: | 6/50 | 800. 4 | 801. 6 | 1. 2 |
| | CUT TO : | | | | |
| 51 Starts 802. 6 | M.S. The two GRADY Girls lying on floor, covered with bloodstains. Bloodstained axe on floor in f.g. Wall covered with bloodstains. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 52 Starts 803. 6 | M.C.S. DANNY reacts. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 53 Starts 804. 6 | M.S. Two GRADY Girls holding hands and standing at end of corridor. | | | | |
| | GRADY GIRLS .. and ever .. TO DANNY: | 6/51 | 805. 1 | 807. 2 | 2. 1 |
| | CUT TO : | | | | |
| 54 Starts 807.11 | M.S. The two GRADY Girls lying on floor covered with bloodstains. Bloodstained axe on floor in f.g. Walls covered with bloodstains. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 55 Starts 808.11 | M.S. Two GRADY Girls holding hands standing at end of corridor. | | | | |
| | GRADY GIRLS ..and ever. TO DANNY: | 6/52 | 809. 7 | 811. 1 | 1.10 |
| | CUT TO : | | | | |
| 56 Starts 812. 2 | M.S. Two GRADY Girls lying on floor covered with bloodstains. Bloodstained axe on floor in f.g. Walls covered with bloodstains. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 57 Starts 814.12 | M.C.S. DANNY reacts. He puts hands over his eyes. Then he opens his fingers and looks through them. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 58 Starts 833. .8 | M.S. DANNY's P.O.V. Empty corridor. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |

THE SHINING
Reel Six (3B), Page 11

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|---|------------|--------|--------|--------|
| 59 Starts 838. 2 | M.C.S. DANNY looking through his open fingers. He lowers his hands from his face. | | | | |
| | CUT TO : | | | | |
| 60 Starts 851. 4 | M.L.S. DANNY back to camera in f.g. in empty corridor. | | | | |
| | CUT TO : | | | | |
| 61 Starts 855.11 | M.C.S. DANNY. DANNY TO Tony, I'm scared. TONY : | 6/53 | 859. 5 | 865. 2 | 5.13 |
| | He raises up his R.hand and wiggles his forefinger as he speaks. | | | | |
| | TONY TO Remember what DANNY: Mr. Halloran said. | 6/54 | 874. 7 | 879. 0 | 4. 9 |
| | It's just like pictures in a book, Danny. | 6/55 | 882. 3 | 887. 2 | 4.15 |
| | It isn't real. | 6/56 | 888. 6 | 890.12 | 2. 6 |
| | CUT TO : | | | | |
| 62 Starts 901. 8 | BLACK FRAMES. Superimposition over: | | | | |
| | MONDAY. | | | | |
| | CUT TO : | | | | |
| | NO DIALOGUE. | | | | |
| | END OF REEL SIX (3B) | | | | |
| | NUMBER OF INSERTS : Nil. | | | | |
| | Footage from end of 6/56 to last Action Frame... | | | | 16.11 |
| | Footage from 0.0 to last Action Frame..... | | | | 907. 7 |

"THE SHINING."

ZERO is the "START" Frame which
is 12' before the first Action
Frame.

| <u>Scene No</u> | <u>Complete Dialogue</u> | <u>Spot No</u> | <u>Start</u> | <u>End</u> | <u>Etgc</u> |
|----------------------|---|--|--------------|------------|-------------|
| 1 Starts 12. 0 | INT. OVERLOOK HOTEL - LOBBY - DAY. M.S. Play on Television set. CAMERA TRACKS BACK from set to reveal WENDY, seated on sofa cam.L, watching set. DANNY seated on floor watching set also cam.R. | | | | |
| | DOROTHY TO HERMIE: (on T.V.) Please let me give you some money. | 7/1 | 13. 5 | 15. 3 | 1.14 |
| | HERMIE TO DOROTHY : (on T.V.) Oh I wouldn't think of it. | 7/2 | 16. 0 | 18. 7 | 2. 7 |
| | DOROTHY TO HERMIE: (on T.V.) Well how can I repay you ? | 7/3 | 19.10 | 21. 9 | 1.15 |
| | HERMIE TO DOROTHY : (on T.V.) It's okay, really. | 7/4 | 23. 0 | 25. 0 | 2. 0 |
| | DOROTHY TO HERMIE: (on T.V.) Well I'm going to have some coffee. Would you like some? | 7/5 | 26.12 | 31.10 | 4.14 |
| | HERMIE TO DOROTHY: (on T.V.) Sure. | 7/6 | 35. 2 | 36. 2 | 1. 0 |
| | DOROTHY TO HERMIE: (on T.V.) Great. Sit down. | 7/7 | 37. 2 | 39. 2 | 2. 0 |
| | Oh these marvellous doughnuts, help yourself. | 7/8 | 53. 5 | 57.14 | 4. 9 |
| | Coffee will be ready in a few minutes. | 7/9 | 61. 2 | 64. 0 | 2.14 |
| | Play on Television continues inaudibly in b.g. | (This Spot overlaps with Spot 7/10) | | | |
| | DANNY TO WENDY: Mom ? | 7/10 | 62.11 | 63. 8 | 0.13 |
| | WENDY TO DANNY: Yes ? | 7/11 | 67.10 | 68. 9 | 0.15 |
| | DANNY TO WENDY: - Can I go to my room and get my fire- engine ? | 7/12 | 70.11 | 71. 6 | 3.11 |

Cont.

THE SHINING
Reel Seven (4A), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|-----------------------|--|--|-------|--------|----------------------|
| 1 Cont. | WENDY TO DANNY : | Not right now, Daddy's asleep. | 7/13 | 77.10 | 80.14 3. 4 |
| | DANNY TO WENDY: | I won't make any noise. | 7/14 | 83. 4 | 85. 8 2. 4 |
| | WENDY TO DANNY: | Come on, Doc. He only went to bed a few hours ago. Can't you wait till later ? | 7/15 | 89. 0 | 96. 6 7. 6 |
| | DANNY TO WENDY: | I won't make a sound, I promise. I'll tip-toe. | 7/16 | 97. 9 | 101. 3 3.10 |
| | WENDY TO DANNY: | Well all right. | 7/17 | 105. 1 | 108. 3 3. 2 |
| | | But really don't make a sound. | 7/18 | 109. 4 | 112.12 3. 8 |
| | DANNY TO WENDY: | I won't, Mom. | 7/19 | 113. 4 | 114.10 1. 6 |
| | DANNY stands up and runs out cam.L. | | | | |
| | WENDY TO DANNY : | Make sure you come right back, 'cause I'm going to make lunch soon. | 7/20 | 116.12 | 121. 8 4.12 |
| | | Okay ? | 7/21 | 123.14 | 125. 4 1. 6 |
| | DANNY OFF TO WENDY: | Okay, Mom. | 7/22 | 125.11 | 127. 3 1. 8 |
| | DISSOLVE TO : | | | | |
| 2 Starts 132. 1 | INT. HOTEL - JACK'S APARTMENT - DAY. M.C.S. Door opens and DANNY appears. He enters room - CAMERA TRACKS BACK with him as he walks forward up steps. He looks to cam.R. CAMERA PANS L-R to JACK sitting on edge of bed. JACK looks towards camera. | | | | |
| | MUSIC STARTS 132.12 | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 3 Starts 198. 1 | M.L.S. JACK seated on bed cam.R.f.g. DANNY standing at open door in b.g. | | | | |
| | DANNY TO JACK : | Can I go to my room and get my fire-engine ? | 7/23 | 201.14 | 205.11 3.13 |
| | JACK TO DANNY: | Come here for a minute, first. | 7/24 | 212. 2 | 214. 9 2. 7 Cont. |

THE SHINING
Reel Seven (4A), Page 3

| Scene No. | Complete Dialogue | Spot No | Start | End | Time |
|-----------------------|---|--|---|--|--|
| 3 Cont. | JACK holds out his hand to DANNY, who walks forward. CUT TO : | | | | |
| 4 Starts 233.14 | M.S. JACK sitting on bed. DANNY enters cam.L.f.g. and stops cam.R of JACK. JACK sits DANNY on his knee and puts his arms round him, kissing him. JACK TO DANNY: How's it going, Doc ? DANNY TO JACK : Okay. | 7/25 7/26 | 270.13 275.11 | 272.10 276.14 | 1.13 1.3 |
| | CUT TO : | | | | |
| 5 Starts 278.7 | M.S. JACK over DANNY seated on his knee. JACK TO DANNY : Are you having a good time ? DANNY TO JACK : Yes, Dad. JACK TO DANNY : Good. I want you to have a good time. DANNY TO JACK : I am, Dad. Dad ? JACK TO DANNY: Yes. DANNY TO JACK : Do you feel bad? | 7/27 7/28 7/29 7/30 7/31 7/32 7/33 | 280.5 286.4 293.0 302.2 314.6 317.3 320.5 | 282.5 287.7 300.2 303.11 315.3 318.2 322.1 | 2.0 1.3 7.2 1.9 0.13 0.15 1.12 |
| | JACK shakes his head. JACK TO DANNY : No. I'm just a little tired. DANNY TO JACK : Then why don't you go to sleep ? JACK TO DANNY: I can't. I have too much to do. DANNY TO JACK : Dad ? JACK TO DANNY : Yes ? DANNY TO JACK : Do you like this hotel ? | 7/34 7/35 7/36 7/37 7/38 7/39 | 327.1 337.13 347.0 360.0 364.11 368.13 | 334.5 340.8 353.14 361.0 365.7 371.2 | 7.4 2.11 6.14 1.0 0.12 2.5 |
| | | | | | Cont. |

THE SHINING
Reel Seven (4A), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------|--|------------|--------|--------|------|
| 5 | | | | | |
| Cont. | JACK smiles and looks at DANNY. | | | | |
| | JACK TO DANNY : Yes I do. | 7/40 | 377. 6 | 382. 4 | 4.14 |
| | I love it. | 7/41 | 384.13 | 386. 1 | 1. 4 |
| | Don't you ? | 7/42 | 390. 1 | 391. 2 | 1. 1 |
| | DANNY TO JACK: I guess so. | 7/43 | 395.12 | 397. 1 | 1. 5 |
| | JACK TO DANNY : Good. | 7/44 | 401.13 | 402.10 | 0.13 |
| | I want you to like it here. | 7/45 | 408. 7 | 411. 1 | 2.10 |
| | I wish we could stay here for ever, | 7/46 | 417.14 | 422. 3 | 4. 5 |
| | and ever... ever | 7/47 | 423. 3 | 428. 0 | 4.13 |
| | DANNY TO JACK : Dad ? | 7/48 | 432.11 | 433.11 | 1. 0 |
| | JACK TO DANNY : What ? | 7/49 | 437. 1 | 437.14 | 0.13 |
| | DANNY TO JACK : You wouldn't ever hurt Mummy and me, would you ? | 7/50 | 440.11 | 444. 3 | 3. 8 |
| | JACK TO DANNY: What do you mean ? | 7/51 | 453. 6 | 454.14 | 1. 8 |
| | CUT TO : | | | | |
| 6 | M.S. DANNY over JACK. | | | | |
| Starts 459.14 | JACK TO DANNY : Did your mother ever say that to you - that I would hurt you ? | 7/52 | 463. 7 | 470. 0 | 6. 9 |
| | DANNY TO JACK : No, Dad. | 7/53 | 472. 0 | 473. 3 | 1. 3 |
| | JACK TO DANNY: Are you sure ? | 7/54 | 477. 7 | 478.14 | 1. 7 |
| | DANNY TO JACK : Yes, Dad. | 7/55 | 480. 9 | 481.14 | 1. 5 |
| | CUT TO : | | | | |
| 7 | M.S. JACK over DANNY. | | | | |
| Starts 485.12 | JACK TO DANNY : I love you, Danny. | 7/56 | 490. 4 | 492. 2 | 1.14 |

Cont.

THE SHINING
Reel Seven (4A), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------|--|------------|--------|--------|------|
| 7 | | | | | |
| Cont. | JACK TO DANNY : I love you more than anything else in the whole world, | 7/57 | 495. 0 | 502: 2 | 1. 2 |
| | and I'd never do anything to hurt you, never... | 7/58 | 504. 2 | 510. 2 | 6. 0 |
| | You know that, don't you, huh ? | 7/59 | 512. 4 | 516. 2 | 3.14 |
| | DANNY TO JACK : Yes, Dad. | 7/60 | 516. 4 | 517. 8 | 1. 4 |
| | JACK TO DANNY: Good. | 7/61 | 519.13 | 520. 9 | 0.12 |
| | CUT TO : | | | | |
| 8 | BLACK FRAMES | | | | |
| Starts 524. 0 | Superimposition over: | | | | |
| | WEDNESDAY | | | | |
| | CUT TO : | | | | |
| 9 | EXT. HOTEL : | | | | |
| Starts 528. 8 | L.S. shooting across snow to Hotel in b.g. Three lit windows. | | | | |
| | CUT TO : | | | | |
| 10 | INT. HOTEL - CORRIDOR TO ROOM 237 - M.C.S. - High Angle - DANNY playing on floor with toy cars and trucks. CAMERA TRACKS UP & BACK - yellow ball rolls in from f.g. and stops by one of DANNY's trucks. DANNY looks up. | | | | |
| Starts 534.12 | | | | | |
| | CUT TO : | | | | |
| 11 | M.L.S. DANNY, back to camera, in f.g. looking away along empty corridor. | | | | |
| Starts 568. 9 | | | | | |
| | CUT TO : | | | | |
| 12 | M.S. DANNY kneeling on the floor by his toys. He stands up. | | | | |
| Starts 575.10 | | | | | |
| | DANNY TO WENDY: Mom ? | 7/62 | 583.13 | 584.10 | 0.13 |
| | CUT TO : | | | | |

MUSIC ENDS
528. 4

NO DIALOGUE

NO DIALOGUE

MUSIC STARTS
536. 7

NO DIALOGUE

NO DIALOGUE

THE SHINING
Reel Seven (4A), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|-------------|--------|--------|------|
| 13 Starts 589. 7 | M.L.S. DANNY, back to camera, in f.g. Empty corridor in b.g. CUT TO : | NO DIALOGUE | | | |
| 14 Starts 594.15 | M.S. DANNY walks forward along corridor - CAMERA TRACKS BACK with him. DANNY TO Mom ? WENDY: | 7/63 | 612.11 | 613.14 | 1. 3 |
| | CUT TO : | | | | |
| 15 Starts 615. 3 | M.L.S. Empty corridor. CAMERA TRACKS FORWARD to open door of Room 237. DANNY OFF Mom, are you in TO WENDY: there ? | 7/64 | 653. 6 | 654.15 | 1. 9 |
| | CAMERA TRACKS FORWARD into room. DISSOLVE TO : | | | | |
| 16 Starts 662. 1 | INT. HOTEL - BOILER ROOM - M.S. WENDY, holding clipboard. She looks at dials on boiler - then moves R-L to second boiler. CAMERA PANS with her. She looks at dials - then moves R-L to switchboard and presses two switches. She reacts as she hears JACK off groaning in his sleep. She puts down clipboard and moves L-R. CAMERA PANS with her. She starts to run away to entrance. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 17 Starts 723.12 | INT. HOTEL - LOUNGE - M.S. JACK leaning forward in chair with head resting on table. He groans and cries out as he sleeps. CAMERA TRACKS IN on them. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 18 Starts 749. 4 | INT. HOTEL - CORRIDOR TO LOUNGE - M.S. - WENDY running away along corridor - CAMERA TRACKS after her. WENDY TO Jack.. JACK : | 7/65 | 751. 7 | 752. 9 | 1. 2 |

WENDY turns corner to
entrance to Lounge.

Cont.

THE SHINING
Reel Seven (4A), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|------------|--------|--------|------|
| 3 Cont. | WENDY TO Jack... Jack... JACK : | 7/66 | 756. 7 | 760. 6 | 3.15 |
| | WENDY runs forward into Lounge and goes to JACK asleep at table. CAMERA TRACKS FORWARD. | | | | |
| | WENDY TO Jack, honey, what's JACK : wrong ? | 7/67 | 766.14 | 772.15 | 6. 1 |
| | She puts her hands on his arm and back. JACK stirs and falls off chair onto floor. | | | | |
| | CUT TO : | | | | |
| 19 Starts 773. 9 | M.S. JACK groans as he lies on floor. WENDY enters cam.R and takes hold of his arm, assist- ing up onto his knees. He groans and gasps. | | | | |
| | WENDY TO What happened, JACK : honey ? Hon ? What's wrong ? | 7/68 | 774.13 | 781. 0 | 6. 3 |
| | Jack ! | 7/69 | 783. 4 | 784. 6 | 1. 2 |
| | She smooths his hair with her hand. | | | | |
| | JACK TO I had... WENDY : | 7/70 | 788.10 | 789.10 | 1. 0 |
| | I had the most terrible nightmare I ever had. | 7/71 | 794. 1 | 799. 8 | 5. 7 |
| | It's the most horrible dream I ever had. | 7/72 | 803. 4 | 806. 4 | 3. 0 |
| | WENDY TO It's okay. JACK : It's okay, now. Really. | 7/73 | 806. 5 | 810. 9 | 4. 4 |
| | CUT TO : | | | | |
| 20 Starts 812.13 | M.S. JACK & WENDY JACK TO I dreamed that WENDY: I that I killed you and Danny. | 7/74 | 818. 3 | 823. 8 | 5. 3 |
| | CUT TO : | | | | |
| 21 Starts 826. 7 | M.S. JACK over WENDY. | | | | |

Cont.

THE SHINING
Reel Seven (4A). Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| Cont. | JACK TO WENDY: | | | | |
| | But I didn't just kill you, | 7/75 | 828. 9 | 830.12 | 2. 3 |
| | I cut you up into little pieces. | 7/76 | 834. 0 | 837. 1 | 3. 1 |
| | He puts his hand up to his eyes. | | | | |
| | JACK TO WENDY : | 7/77 | 840. 6 | 841. 0 | 0.10 |
| | CUT TO : | | | | |
| 22 Starts 841.11 | M.S. JACK hand up to his eyes - and WENDY. | | | | |
| | JACK TO WENDY : | 7/78 | 841.12 | 848. 4 | 6. 8 |
| | My God, I must be losing my mind ! | | | | |
| | He lowers his hand. | | | | |
| | WENDY TO JACK : | 7/79 | 852. 9 | 855.11 | 3. 2 |
| | Every..everything is just going to be all right. | | | | |
| | | 7/80 | 859.12 | 862.15 | 3. 3 |
| | Come on. Here let's get up off the floor. | | | | |
| | WENDY puts hand under his arm and he starts to rise. | | | | |
| | MUSIC CONTINUES. | | | | |

CUT TO :

END OF REEL SEVEN (4A)

NUMBER OF INSERTS : Nil.

| | |
|--|--------|
| Footage from end of 7/80 to last Action Frame... | 1.12 |
| Footage from "START" to last Action Frame..... | 864.11 |
| Footage of reel without 12.0' Leader..... | 852.11 |

"THE SHINING."

ZERO is the First Frames
which is 99.13 before the
first Clear Cut, Sc. 2

| <u>Scene</u> <u>No</u> | <u>Complete Dialogue</u> | <u>Spot</u> <u>No</u> | <u>Start</u> | <u>End</u> | <u>Ftgs</u> |
|---------------------------|---|--------------------------|--------------|------------|--------------------|
| Starts 0. 0 | INT. OVERLOOK HOTEL - LOUNGE - M.L.S. DANNY back to camera in f.g. walks into Lounge. In b.g. WENDY helps JACK up into his chair. INAUDIBLE DIALOGUE. WENDY turns to DANNY and throws up her arm. CAMERA TRACKS FORWARD with DANNY. | | | | MUSIC CONTINUES |
| | WENDY TO : Danny ! Everything's DANNY : okay... | 8/1 | 27. 0 | 31. 3 | 4. 3 |
| | Just go play in your room for a while. Your Dad's just got a headache. | 8/2 | 32. 7 | 39.15 | 7. 8 |
| | Danny - mind what I say. Go play in your room ! | 8/3 | 42.12 | 46. 8 | 3.12 |
| | WENDY bends down to JACK. | | | | |
| | WENDY TO : Hon, let me just JACK : go and get him out of here. I'll be right back. | 8/4 | 50. 4 | 56. 4 | 6. 0 |
| | WENDY moves R-L behind table and moves forward to DANNY in f.g. | | | | |
| | WENDY TO : Danny, why don't JACK : you mind me - huh ? | 8/5 | 58. 0 | 62. 4 | 4. 4 |
| | Danny. | 8/6 | 67. 7 | 68. 7 | 1. 0 |
| | She crouches down before DANNY and turns him cam.L to face her, and the window. He is sucking his thumb. She sees mark on his neck and tilts his head over sideways. | | | | |
| | WENDY TO : Oh my God ! DANNY : Danny what happened to your neck ? | 8/7 | 73. 3 | 80. 3 | 7. 0 |
| | Danny ... | 8/8 | 82. 6 | 93.11 | 1. 5 |
| | She pulls DANNY's thumb out of his mouth. | | | | |

Cont.

THE SHINING
Reel Eight (4B), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|-----------------------|--|-------------|--------|--------|------|
| 1 Cont. | WENDY TO what happened to DANNY : your neck, huh ? | 8/9 | 84. 4 | 89. 0 | 4.12 |
| | She puts her arms round him. | | | | |
| | CUT TO : | | | | |
| 2 Starts 99.13 | M.L.S. JACK, back to camera, leaning back in chair in f.g. WENDY kneeling with her arms round DANNY in b.g. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 3 Starts 111. 2 | M.C.S. JACK sitting in chair with his hand up to his head. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 4 Starts 117. 2 | M.L.S. JACK back to camera leaning back in chair in f.g. WENDY kneeling with her arms round DANNY in b.g. She stands up and lifts DANNY up in her arms. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 5 Starts 125. 9 | M.S. WENDY holding DANNY in her arms. | | | | |
| | WENDY TO You did this to JACK : him, didn't you ? | 8/10 | 130.12 | 135. 7 | 4.11 |
| | CUT TO : | | | | |
| 6 Starts 137.13 | M.C.S. JACK. | | | | |
| | WENDY OFF You son of a bitch! TO JACK: You did this to him, | 8/11 | 139. 5 | 144. 6 | 5. 1 |
| | He shakes his head. | | | | |
| | WENDY OFF didn't you ? TO JACK : | 8/12 | 145.13 | 147. 1 | 1. 4 |
| | He shakes his head. | | | | |
| | CUT TO : | | | | |
| 7 Starts 149. 9 | M.S. WENDY with DANNY in her arms moves backwards. | | | | |
| | WENDY TO How could you ? JACK : How could you ? | 8/13 | 150. 0 | 154. 5 | 4. 5 |
| | She turns and runs away to entrance in b.g. | | | | |
| | CUT TO : | | | | |

THE SHINING
Reel Eight (4B), Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgs |
|-----------------------|---|------------|--------|--------|---------------------|
| 8 Starts 161.10 | M.C.S. JACK. He lowers his hand. DISSOLVE TO : | | | | |
| | | | | | NO DIALOGUE |
| 9 Starts 175.1 | INT. HOTEL BALLROOM CORRIDOR - M.L.S. - JACK enters cam.L in b.g. and walks forward. CAMERA TRACKS BACK before him. He mutters and flings his arms about. He stops and looks at notice on trestle - "THE GOLD ROOM." JACK moves L-R into entrance of Ballroom. He reaches out cam.L and switches on lights - then moves away to lit bar in b.g. CUT TO : | | | | |
| | | | | | NO DIALOGUE |
| 10 Starts 244.9 | INT. HOTEL. BALLROOM - M.L.S. JACK walks L-R across Ballroom - CAMERA TRACKS & PANS with him to bar. CUT TO : | | | | |
| | | | | | NO DIALOGUE |
| 11 Starts 275.0 | M.L.S. JACK leans over counter and looks down. JACK TO SELF: God, I'd give anything for a drink ? | 8/14 | 290.0 | 293.11 | 3.11 |
| | JACK sits down and puts his hands up to his face. | | | | MUSIC ENDS 298.3 |
| | JACK TO SELF: My goddam soul, just a glass of beer. | 8/15 | 298.10 | 306.0 | 7.6 |
| | CUT TO : | | | | |
| 12 Starts 307.6 | M.S. JACK with his hands up to his face. He lowers his hands and looks - he lowers hands to bar and smiles. JACK TO LLOYD: Hi Lloyd. | 8/16 | 329.8 | 330.15 | 1.7 |
| | JACK looks cam.R then back to camera. | | | | |
| | JACK TO LLOYD: A little slow tonight, isn't it? | 8/17 | 337.1 | 339.10 | 2.9 |
| | JACK laughs. CUT TO : | | | | |

THE SHINING
Reel Eight (4B). Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|---|---------|--------|--------|---|
| 13 Starts 344. 2 | M.S. LLOYD standing behind bar. LLOYD TO JACK : Yes, it is, Mr. Torrance. | 8/18 | 348. 0 | 350. 6 | 2. 6 |
| | LLOYD moves forward - CAMERA TRACKS BACK revealing JACK seated at bar. | | | | |
| | LLOYD TO JACK : What'll it be ? | 8/19 | 354. 9 | 355.10 | 1. 1 |
| | CUT TO: | | | | |
| 14 Starts 357. 2 | M.C.S. JACK JACK TO LLOYD: Now I'm awfully glad you asked me that, Lloyd, | 8/20 | 359. 2 | 363. 2 | 4. 0 |
| | because I just happen to have two twenties | 8/21 | 364. 0 | 369. 0 | 5. 0 |
| | and two tens right here in my wallet. | 8/22 | 369. 2 | 372.10 | 3. 8 |
| | I was afraid they were going to be there until next April. | 8/23 | 373.15 | 377.12 | 3.13 |
| | So here's what: | 8/24 | 379.12 | 381. 7 | 1.11 |
| | you slip me a bottle of Bourbon, a glass and some ice. | 8/25 | 382.15 | 390. 1 | 7. 2 |
| | You can do that, can't you, // Lloyd? You're not to busy, are you ? | 8/26 | 391. 5 | 397. 9 | 6. 4 |
| | CUT TO : | | | | (This Spot runs 73 frames over the Cut into Sc. 15) |
| 15 Starts 393. 0 | M.S. LLOYD. LLOYD TO JACK : No, sir. I'm not busy at all. | 8/27 | 399. 6 | 402. 1 | 2.11 |
| | LLOYD turns away to bottles on shelf. | | | | |
| | JACK OFF TO LLOYD: Good man. | 8/28 | 403.13 | 405. 3 | 1. 6 |
| | LLOYD turns with bottle and glass to counter. | | | | |
| | JACK OFF TO LLOYD: You set them up, and I'll // knock them back, Lloyd. one by one. | 8/29 | 406. 8 | 411.15 | 5. 7 |
| | CUT TO : | | | | (This Spot runs 57 frames over the Cut into Sc. 16) |

THE SHINING
Reel Eight (4B). Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|--|
| 16 Starts 408. 6 | M.S. JACK sitting at bar. LLOYD puts bottle and glass down on bar. LLOYD puts ice in glass and fills it from bottle. | | | | |
| | JACK TO LLOYD: White man's burden, Lloyd my man. White man's burden. | 8/30 | 414.14 | 421.10 | 6.12 |
| | JACK looks at his wallet then at LLOYD. | | | | |
| | JACK TO LLOYD: Say, Lloyd, it seems I'm tempor- arily light. | 8/31 | 431.10 | 436.11 | 5. 1 |
| | JACK laughs. | | | | |
| | JACK TO LLOYD: How's my credit in this joint // anyway ? | 8/32 | 438. 6 | 441. 9 | 3. 3 |
| | CUT TO : | | | | (This Spot runs 13 frames over the Cut into Sc. 17) |
| 17 Starts 440.12 | M.C.S. LLOYD | | | | |
| | LLOYD TO JACK : Your credit's fine, Mr. Torrance. | 8/33 | 442. 7 | 445. 3 | 2.12 |
| | CUT TO : | | | | |
| 18 Starts 446. 0 | M.C.S. JACK | | | | |
| | JACK TO LLOYD: That's swell. I like you, Lloyd. | 8/34 | 447. 1 | 451.12 | 4.11 |
| | I always liked you. You were always the best of them. | 8/35 | 452. 8 | 458. 2 | 5.10 |
| | Best goddamned bar- tender from Timbuc- too to Portland Maine - | 8/36 | 459. 4 | 466. 9 | 7. 5 |
| | Portland Oregon for that // matter. | 8/37 | 467.11 | 470.14 | 3. 3 |
| | CUT TO : | | | | (This Spot runs 12 frames over the Cut into Sc. 19) |
| 19 Starts 470. 2 | M.C.S. LLOYD | | | | |
| | LLOYD TO JACK : Thank you for saying so. | 8/38 | 471.12 | 473.11 | 1.15 |
| | CUT TO : | | | | |

THE SHINING
Reel Eight (4B), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|---|------------|--------|--------|------|
| 19 Starts 474. 4 | M.C.S. JACK looks at his glass. | | | | |
| | JACK TO LLOYD: Here's to five miserable months on the wagon | 8/39 | 477.10 | 484. 1 | 6. 7 |
| | and all the irreparable harm that it's caused me. | 8/40 | 484.13 | 490. 1 | 5. 4 |
| | He drinks and lowers his glass - then looks at LLOYD. | | | | |
| | CUT TO : | | | | |
| 21 Starts 513.14 | M.S. JACK sitting at bar. LLOYD behind bar. | | | | |
| | LLOYD TO JACK : How are things going, Mr. Torrance ? | 8/41 | 518. 3 | 520.15 | 2.12 |
| | JACK TO LLOYD: Things could be better, Lloyd. | 8/42 | 524. 1 | 526.12 | 2.11 |
| | Things could be a whole lot better. | 8/43 | 530. 0 | 533. 3 | 3. 3 |
| | LLOYD TO JACK : I hope it's nothing serious. | 8/44 | 535.10 | 538. 2 | 2. 8 |
| | JACK taps on bar and LLOYD fills up his glass. | | | | |
| | JACK TO LLOYD: No, nothing serious. | 8/45 | 539. 8 | 545.12 | 6. 4 |
| | CUT TO : | | | | |
| 22 Starts 548.11 | M.C.S. JACK | | | | |
| | JACK TO LLOYD: Just a little problem with the ... | 8/46 | 548.12 | 553. 0 | 4. 4 |
| | old sperm bank* upstairs. | 8/47 | 553. 2 | 557. 0 | 3.14 |
| | JACK laughs. | | | | |
| | JACK TO LLOYD: Nothing that I can't handle though, Lloyd. Thanks. | 8/48 | 558. 0 | 563. 7 | 5. 7 |
| | CUT TO : | | | | |

* 'sperm bank' - he is referring to WENDY.

THE SHINING
Reel Eight (4B), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------|---|------------|--------|--------|------|
| 23 | M.C.S. LLOYD | | | | |
| Starts 54. 9 | LLOYD Women ! Can't live TO JACK: with 'em. Can't live without 'em ! | 8/49 | 565. 4 | 571. 7 | 6. 3 |
| | CUT TO : | | | | |
| 24 | M.S. JACK over LLOYD. He points finger at LLOYD | | | | |
| Starts 572. 6 | JACK TO Words of wisdom, LLOYD: Lloyd. Words of wisdom. | 8/50 | 577. 3 | 583. 6 | 6. 3 |
| | JACK drinks - then swirls drink round in glass, putting glass down on counter. | | | | |
| | JACK TO I haven't laid a LLOYD: hand on him.* Goddam it, I didn't. | 8/51 | 601.12 | 608. 5 | 6. 9 |
| | I wouldn't touch one hair of his goddam little head. | 8/52 | 612. 6 | 618. 4 | 5.14 |
| | I love the little son-of-a-bitch.** | 8/53 | 620. 5 | 623.15 | 3.10 |
| | JACK laughs. | | | | |
| | JACK TO I'd do anything LLOYD: for him. Any fucking ** thing for him. | 8/54 | 627. 8 | 634.15 | 7. 7 |
| | CUT TO : | | | | |
| 25 | M.C.S. LLOYD | | | | |
| Starts 640. 2 | JACK OFF That damn bitch.*** TO LLOYD: | 8/55 | 642. 3 | 645. 8 | 3. 5 |
| | CUT TO : | | | | |
| 26 | M.C.S. JACK | | | | |
| Starts 646. 1 | JACK TO As long as I live LLOYD: she'll never let me forget what happened ! | 8/56 | 647. 8 | 654. 8 | 7. 0 |

He looks cam.L then cam.R -
- throwing his hands out
and sighing.

Cont.

* 'him' refers to DANNY.
** 'son-of-a-bitch' & 'fucking' are swear words.
*** 'damn bitch' refers to WENDY.

THE SHINING
Reel Eight (4B), Page 8

| Scene No. | Complete | Dialogue | Spot No | Start | End | Time |
|--------------|--------------------------------|---|------------|--------|--------|------|
| 26 | | | | | | |
| Cont. | JACK TO LLOYD: | I did hurt him* once, okay ? | 8/57 | 670. 0 | 673. 5 | 3. 5 |
| | | It was an accident, complete unintentional. | 8/58 | 674.12 | 681. 4 | 6. 8 |
| | | It could have happened to anybody. | 8/59 | 684. 1 | 686. 6 | 2. 5 |
| | He raps on counter with hand. | | | | | |
| | JACK TO LLOYD: | And it was three goddam years ago. | 8/60 | 690. 3 | 694. 6 | 4. 3 |
| | | The little fucker** had thrown all my papers all over the floor. All I tried to do was to pull him up. | 8/61 | 695.11 | 702.15 | 7. 4 |
| | | A momentary loss of muscular coordina- tion. | 8/62 | 708. 0 | 714. 1 | 6. 1 |
| | | I mean... | 8/63 | 715. 1 | 716. 6 | 1. 5 |
| | | A few extra foot pounds of energy, per second,... | 8/64 | 718. 3 | 725. 3 | 7. 0 |
| | | per second. | 8/65 | 725. 6 | 727. 2 | 1.12 |
| | JACK gestures with his hands. | | | | | |
| | WENDY OFF TO JACK: | Jack ... | 8/66 | 735. 0 | 736. 6 | 1. 6 |
| | CUT TO : | | | | | |
| 27 | INT. HOTEL. BALLROOM CORRIDOR. | | | | | |
| Starts | M.L.S. WENDY, sobbing, runs | | | | | |
| 736. 8 | forward along corridor. | | | | | |
| | CAMERA TRACKS BACK with her | | | | | |
| | and PANS L-R into Ballroom. | | | | | |
| | She runs away to JACK | | | | | |
| | sitting at bar in b.g. | | | | | |
| | WENDY TO JACK : | Oh Jack ! (sobs) Thank God you're here. | 8/67 | 749.10 | 754. 0 | 4. 6 |
| | CUT TO : | | | | | |

* 'him' refers to DANNY.

** 'little fucker' = derogatory swearing reference to DANNY.

THE SHINING
Reel Eight (4B), Page 9

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|------------|--------|--------|------|
| 8 Starts 756. 0 | INT. HOTEL BALLROOM - M.S. JACK sitting back to camera at bar. WENDY enters cam.R. | | | | |
| | WENDY TO (OFF) Jack, JACK : (IN SHOT) Jack, there's someone else in the hotel with us. | 8/68 | 756. 1 | 762. 9 | 6. 8 |
| | There's a crazy woman in one of the rooms. She tried to strangle Danny. | 8/69 | 763. 8 | 770. 6 | 6.14 |
| | CUT TO : | | | | |
| 29 Starts 771. 9 | M.C.S. JACK | | | | |
| | JACK TO Are you out of WENDY: your fucking * mind ? | 8/70 | 775. 3 | 778. 1 | 2.14 |
| | CUT TO : | | | | |
| 30 Starts 778.13 | M.S. WENDY over JACK. | | | | |
| | WENDY TO No. It's the JACK : truth, really. | 8/71 | 779. 6 | 784. 0 | 4.10 |
| | I swear it. Danny told me. | 8/72 | 784. 5 | 787. 0 | 2.11 |
| | He went up into one of the bedrooms, | 8/73 | 788.10 | 791. 2 | 2. 8 |
| | the door was open, and he saw this crazy woman in the bath-tub. | 8/74 | 791.11 | 796. 6 | 4.11 |
| | She tried to strangle him. | 8/75 | 797. 3 | 799.10 | 2. 7 |
| | CUT TO : | | | | |
| 31 Starts 802.11 | M.C.S. JACK. | | | | |
| | JACK TO Which room was it? WENDY: | 8/76 | 806. 3 | 807.15 | 1.12 |
| | CUT TO : | | | | |

* 'fucking' = derogatory swear word.

THE SHINING
Reel Eight (4B), Page 10

| <u>Scene</u> <u>No</u> | <u>Complete Dialogue</u> | <u>Spot</u> <u>No</u> | <u>Start</u> | <u>End</u> | <u>Ftgc</u> |
|---------------------------|--------------------------|--------------------------|--------------|------------|-------------|
|---------------------------|--------------------------|--------------------------|--------------|------------|-------------|

END OF REEL EIGHT (4B)

NUMBER OF INSERTS : Nil.

| | |
|--|--------|
| Footage from end of 8/76 to last Action Frame... | 3. 4 |
| Footage 0.0 to last Action Frame..... | 811. 3 |

"THE SHINING."

ZERO is the "START" Frame
which is 12.0' before the
first Action Frame.

| <u>Scene No</u> | <u>Complete Dialogue</u> | <u>Spot No</u> | <u>Start</u> | <u>End</u> | <u>Ftge</u> |
|---------------------|------------------------------|--------------------|--------------|---------------------------|-------------|
| 1 | INT. MIAMI APARTMENT - | | | | |
| Starts | M.C.S. Montage of shots on | | | MUSIC STARTS | |
| 12. 0 | T.V. Set for programme | | | 13. 3 | |
| | "NEWSWATCH". | | | | |
| | DISC From Channel 10 in | | | | |
| | JOCKEY OFF: Miami, this is | | | | |
| | (on T.V.) Newswatch - | 9/1 | 21. 3 | 26.11 | 5. 8 |
| | with Glen Rinker and | | | | |
| | Bishop, and the | | | | |
| | award winning | | | | |
| | Newswatch team. | 9/2 | 26.13 | 33. 9 | 6.12 |
| | CAMERA TRACKS BACK to reveal | | | | |
| | T.V. Set. HALLORAN's bare | | | | |
| | feet and legs on bed in f.g. | | | | |
| | Shot of GLEN RINKER on T.V. | | | | |
| | Set (in at 34.11) with | | | | |
| | superimposed title: | | | | |
| | '10 GLEN RINKER | | | MUSIC ENDS | |
| | WPLG MIAMI | | | 35. 7 | |
| | GLEN | | | | |
| | RINKER : | | | | |
| | (on T.V.) Good evening. | | | | |
| | I'm Glen Rinker | | | | |
| | Newswatch 10. | 9/3 | 35. 5 | 38. 8 | 3. 3 |
| | While Miami continues | | | | |
| | to swelter in a re- | | | | |
| | cord winter heat- | | | | |
| | wave | 9/4 | 39. 5 | 44. 1 | 4.12 |
| | bringing temperat- | | | | |
| | ures to the mid and | | | | |
| | upper nineties, | 9/5 | 44. 3 | 47. 8 | 3. 5 |
| | the Central and | | | | |
| | Rocky Mountain | | | | |
| | States are buried in | | | | |
| | snow. | 9/6 | 47.11 | 52. 2 | 4. 7 |
| | In Colorado ten | | | | |
| | inches of snow has | | | | |
| | fallen in just a | | | | |
| | few hours tonight. | 9/7 | 52.11 | 58.11 | 6. 0 |
| | Travel in the | | | | |
| | Rockies is almost | | | | |
| | // impossible. | 9/8 | 59. 0 | 62. 5 | 3. 5 |
| | CUT TO : | | | (This Spot runs 16 frames | |
| | | | | over the Cut into Sc. 2) | |
| 2 | M.C.S. HALLORAN - CAMERA | | | | |
| Starts | TRACKS BACK to reveal him | | | | |
| 61. 5 | lying on bed, watching T.V. | | | | |

Cont.

THE SHINING
Reel Nine (5A), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-----------------------|--|------------|--------|--------|---|
| 2 Cont. | GLEN RINKER OFF (on T.V.): Airports are shut down stranding thousands of passengers. High- ways are blocked by snowdrifts. | 9/9 | 62.12 | 70. 3 | 7. 7 |
| | Railroad tracks are frozen. | 9/10 | 70.10 | 73. 1 | 2. 7 |
| | Officials in Colorado tell Newswatch | 9/11 | 73. 9 | 76.12 | 3. 3 |
| | at least three people have been killed by exposure to freezing winds. | 9/12 | 76.14 | 82. 2 | 5. 4 |
| | The Governor of Colorado is expected tomorrow to declare a weather emergency. | 9/13 | 82.10 | 88.11 | 6. 1 |
| | The National Guard might be called out to clear streets and roads. | 9/14 | 89. 3 | 94. 4 | 5. 1 |
| | Weather forecasters predict more snow and heavy winds tonight and to- morrow, | 9/15 | 94. 7 | 101. 2 | 6.11 |
| | with temperatures dropping well below zero. | 9/16 | 101. 4 | 104.11 | 3. 7 |
| | CUT TO : | | | | |
| 3 Starts 105. 6 | M.S. HALLORAN's feet and legs on bed in f.g. GLEN RINKER on T.V. Set at foot of bed. | | | | |
| | GLEN RINKER : (on T.V.) Back here in South Florida, we've got just the opposite problem; | 9/17 | 105. 7 | 109.15 | 4. 8 |
| | the heat and hum- idity are sup// posed to climb. | 9/18 | 110. 4 | 113. 2 | 2.14 |
| | CUT TO : | | | | |
| | | | | | (This Spot runs 12 frames over the Cut into Sc. 4) |

THE SHINING
Reel Nine (5A), Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|--|---|------------|--------|------------------------|------|
| 4 | M.S. HALLORAN lying on pillows. CAMERA TRACKS IN to C.S. his face, as he reacts. | | | | |
| Starts 112. 6 | | | | MUSIC STARTS 114. 4 | |
| | GLEN Local beaches should BINKER OFF: be jammed. (on T.V.) | 9/19 | 114. 1 | 116.11 | 2.10 |
| | Our weather expert Walter Cronice will have the local forecast later on. | 9/20 | 117. 4 | 123. 8 | 6. 4 |
| COMMENTATOR continues inaudibly in b.g. | | | | | |
| CUT TO : | | | | | |
| 5 | INT. OVERLOOK HOTEL - CORRIDOR - M.S. - Open door of Room 237. | | | | |
| Starts 175. 9 | | | | NO DIALOGUE | |
| CUT TO : | | | | | |
| 6 | INT. HOTEL - DANNY'S BEDROOM - M.C.S. DANNY, his head shaking. | | | | |
| Starts 178.10 | | | | NO DIALOGUE. | |
| CUT TO : | | | | | |
| 7 | INT. HOTEL - ROOM 237 - M.S. Mantlepiece and fireplace. CAMERA PANS R-L across room to open door. Then TRACKS FORWARD through doorway to slightly open door of bathroom. CAMERA STOPS TRACKING. Door swings open to reveal YOUNG LADY seated in bath behind curtain. | | | | |
| Starts 190.15 | | | | NO DIALOGUE | |
| CUT TO : | | | | | |
| 8 | M.C.S. JACK | | | | |
| Starts 278.12 | | | | NO DIALOGUE | |
| CUT TO : | | | | | |
| 9 | M.S. YOUNG LADY seated in bath behind curtain. She draws curtain aside with hand. | | | | |
| Starts 286.12 | | | | NO DIALOGUE | |
| CUT TO : | | | | | |
| 10 | M.C.S. JACK - he smiles. | | | | |
| Starts 309. 6 | | | | NO DIALOGUE | |
| CUT TO : | | | | | |
| 11 | M.S. YOUNG LADY stands up in bath. | | | | |
| Starts 322.10 | | | | NO DIALOGUE | |
| CUT TO : | | | | | |
| 12 | M.C.S. JACK | | | | |
| Starts 339. 9 | | | | NO DIALOGUE | |
| CUT TO : | | | | | |

THE SHINING
Reel Nine (5A), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Ftce |
|------------------------|---|------------|-------|-----|--------------|
| 13 Starts 46. 3 | M.S. YOUNG LADY steps out of bath. CUT TO : | | | | NO DIALOGUE |
| 14 Starts 360. 2 | M.C.S. JACK - he smiles. CUT TO : | | | | NO DIALOGUE |
| 15 Starts 371.15 | M.S. YOUNG LADY walks forward from bath and stops in f.g. CUT TO : | | | | NO DIALOGUE |
| 16 Starts 389. 2 | M.C.S. JACK - he moves forward. CUT TO : | | | | NO DIALOGUE |
| 17 Starts 398.13 | M.S. JACK moves forward to YOUNG LADY - she puts her arms round his neck. He puts his arms round her and they kiss. CUT TO : | | | | NO DIALOGUE |
| 18 Starts 484. 7 | M.C.S. JACK over YOUNG LADY as they kiss. He opens his eyes and reacts. He pulls back from YOUNG LADY - CAMERA PANS L-R onto mirror. JACK & WOMAN reflected in it. He sees that she is covered with scars. He takes his arms away from her - she starts to laugh. CUT TO : | | | | NO DIALOGUE |
| 19 Starts 518. 7 | INT. HOTEL - DANNY'S BEDROOM - M.C.S. DANNY - he is shaking his head. WOMAN LAUGHING OFF. CUT TO : | | | | NO DIALOGUE. |
| 20 Starts 521. 4 | INT. HOTEL - ROOM 237 - BATHROOM - M.S. - ELDERLY WOMAN lying in water in bath. WOMAN LAUGHING OFF. CUT TO : | | | | NO DIALOGUE |
| 21 Starts 525. 4 | M.S. JACK shaking his head as he backs out of bathroom. CUT TO : | | | | NO DIALOGUE |
| 22 Starts 528.14 | M.S. Naked ELDERLY WOMAN laughing as she walks forward with outstretched arms. CUT TO : | | | | NO DIALOGUE |

THE SHINING
Reel Nine (5A), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|--------|------|------|
| 23 Starts 533. 1 | INT. HOTEL - DANNY'S BEDROOM - M.C.S. DANNY shaking his head. WOMAN LAUGHING OFF. | | | | |
| | CUT TO : | | | | |
| 24 Starts 535.10 | INT. HOTEL - ROOM 237 - M.S. Naked ELDERLY WOMAN lying in water in bath. WOMAN LAUGHING OFF. | | | | |
| | CUT TO : | | | | |
| 25 Starts 543. 3 | M.S. JACK backs down steps into living room - WOMAN LAUGHING OFF. | | | | |
| | CUT TO : | | | | |
| 26 Starts 550. 3 | M.S. Naked ELDERLY WOMAN laughing. as she walks forward with outstretched arms. | | | | |
| | CUT TO : | | | | |
| 27 Starts 554. 0 | INT HOTEL - DANNY'S BEDROOM - C.S. DANNY shaking his head. WOMAN LAUGHING OFF. | | | | |
| | CUT TO : | | | | |
| 28 Starts 557.12 | INT. HOTEL - ROOM 237 - M.S. Naked ELDERLY WOMAN lying in water in bath. She starts to sit up. WOMAN LAUGHING OFF. | | | | |
| | CUT TO : | | | | |
| 29 Starts 563. 7 | INT. HOTEL - CORRIDOR - M.S. JACK backs out of Room 237 into corridor. He closes the door and locks it - then backs away along corridor. He exits cam.L. WOMAN LAUGHING OFF. | | | | |
| | DISSOLVE TO : | | | | |
| 30 Starts 564.12 | INT. MIAMI APARTMENT - NIGHT - M.S. HALLORAN telephone up to ear. He dials number, then picks up phone and walks R-L to window. He turns and walks back L-R. He puts phone down. | | | | |
| | OPERATOR : We are sorry your (over phone) call cannot be completed as dialled. 9/21 | 622. 8 | 628. 4 | 5.12 | |

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

MUSIC ENDS.
586. 7

Cont.

THE SHINING
Reel Nine (5A), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| 30 Cont. | OPERATOR : If you need assist- (over phone) ance, please call the operator. | 9/22 | 630. 0 | 633. 7 | 3. 7 |
| | He puts telephone down. | | | | |
| | CUT TO : | | | | |
| 31 Starts 643.13 | INT. HOTEL - JACK'S APARTMENT - M.S. WENDY moves R-L in b.g. sobbing. KNOCK ON DOOR OFF. She reacts and runs forward. | | | | |
| | WENDY TO Jack ? JACK : | 9/23 | 658. 0 | 658.14 | 0.14 |
| | JACK OFF Yes, it's me. TO WENDY: | 9/24 | 660. 8 | 662. 4 | 1.12 |
| | She moves R-L. CAMERA PANS with her down steps to front door. CAMERA TRACKS FORWARD after her. | | | | |
| | WENDY TO Oh, thank God ! SELF : | 9/25 | 662.15 | 664.12 | 1.13 |
| | WENDY takes chain off door and opens it. JACK enters apartment. | | | | |
| | WENDY TO Did you find any- JACK : thing ? | 9/26 | 672.12 | 674. 5 | 1. 9 |
| | JACK TO No, nothing at all. WENDY: | 9/27 | 675.11 | 678.11 | 3.11 |
| | JACK closes front door. | | | | |
| | JACK TO I didn't see one WENDY: goddam thing. | 9/28 | 680. 9 | 684. 3 | 3.10 |
| | JACK & WENDY walks forward and move up steps to DANNY's bedroom. CAMERA TRACKS BACK before them. | | | | |
| | WENDY TO You went into the JACK : room Danny said - to 237 ? | 9/29 | 689. 8 | 694.10 | 5. 2 |
| | JACK TO Yes, I did. WENDY: | 9/30 | 694.15 | 696.10 | 1.11 |
| | WENDY TO And you didn't see JACK : anything at all ? | 9/31 | 698. 0 | 700.11 | 2.11 |
| | JACK TO Absolutely nothing. WENDY: How is he ? | 9/32 | 701. 0 | 705. 6 | 4. 6 |
| | JACK moves R-L and looks into darkened bedroom. | | | | |

Cont.

THE SHINING
Reel Nine (5A). Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|--------|--------|------|
| 31 Cont. | WENDY TO JACK : He's still asleep. | 9/33 | 706. 7 | 708.10 | 2. 3 |
| | JACK TO WENDY: Good. | 9/34 | 709.13 | 710. 6 | 0. 9 |
| | JACK closes bedroom door and turns to WENDY. | | | | |
| | JACK TO WENDY: I'm sure he'll be himself again in the morning. | 9/35 | 720. 0 | 723.13 | 3.13 |
| | They move L-R into Living Room. CAMERA PANS with them and TRACKS after them across room. | | | | |
| | WENDY TO JACK : Well, are you sure it was the right room ? | 9/36 | 729. 8 | 734.12 | 5. 4 |
| | I mean, maybe Danny made a mistake ? | 9/37 | 735.11 | 739.14 | 4. 3 |
| | WENDY & JACK move into their bedroom. | | | | |
| | JACK TO WENDY: He must have gone into that room - the door was open and the lights were on. | 9/38 | 740.15 | 747. 9 | 6.10 |
| | WENDY sits on bed. | | | | |
| | WENDY TO JACK : Oh, I just don't understand. | 9/39 | 751.13 | 754.15 | 3. 2 |
| | JACK sits down on bed beside her. | | | | |
| | CUT TO : | | | | |
| 32 Starts 758. 9 | M.C.S. WENDY sobbing | | | | |
| | WENDY TO JACK : Well what about those bruises on his neck ? | 9/40 | 761. 3 | 766. 1 | 4.14 |
| | CUT TO : | | | | |
| 33 rts 767. 5 | M.C.S. JACK over WENDY. | | | | |
| | WENDY TO JACK : Somebody did that to him. | 9/41 | 770. 4 | 772.11 | 2. 7 |
| | JACK TO WENDY: I think he did it to himself. | 9/42 | 786. 3 | 793. 5 | 7. 2 |
| | CUT TO : | | | | |

THE SHINING
Reel Nine (5A), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| | M.C.S. WENDY shakes her head. | | | | |
| Starts 796. 6 | WENDY TO JACK : No ! | 9/43 | 797.13 | 798.15 | 1. 2 |
| | No, that's not possible. | 9/44 | 803.12 | 808. 8 | 4.12 |
| | CUT TO : | | | | |
| 35 Starts 810. 8 | M.C.S. JACK over WENDY. | 9/45 | 813. 5 | 814.10 | 1. 5 |
| | JACK TO WENDY : once you rule out his version of what happened, | 9/46 | 817. 8 | 822. 3 | 4.11 |
| | there is no other explanation - is there ? | 9/47 | 823. 3 | 828.15 | 5.12 |
| | It wouldn't be that different from the episode that he had | 9/48 | 833. 6 | 839. 2 | 5.12 |
| | before we came up here, would it ? | 9/49 | 840. 1 | 844. 6 | 4. 5 |

CUT TO :

END OF REEL NINE (5A):

NUMBER OF INSERTS : Nil.

| | |
|--|--------|
| Footage from end of 9/49 to last Action Frame... | 3.15 |
| Footage from "START" to last Action Frame..... | 848. 3 |
| Footage of reel without 12' Leader..... | 836. 3 |

"THE SHINING."

ZERO is the First Frame which
is 14. 3 before the first Clear
Cut, Scene 2.

| Scene No | Complete Dialogue | Spot No | Start | End | Frame |
|----------------------|--|-------------|-------|-----------------------|-------|
| 1 Starts 0. 0 | INT. OVERLOOK HOTEL - DANNY'S BEDROOM - M.S. - DANNY lying awake on his bed. CAMERA TRACKS IN on him. | | | | |
| | WENDY OFF Jack, whatever the TO JACK: explanation is, | 10/1 | 5. 4 | 12. 4 | 7. 0 |
| | CUT TO : | | | | |
| 2 Starts 14. 3 | M.S. Low Angle Door with word "MURDER" written backwards across it. | | | | |
| | | NO DIALOGUE | | MUSIC STARTS 14. 3 | |
| | CUT TO : | | | | |
| 3 Starts 15.11 | M.C.S. DANNY lying awake on his bed. CAMERA TRACKS IN on him. | | | | |
| | WENDY OFF I think we have TO JACK : to get Danny out of here. | 10/2 | 18.11 | 24.13 | 6. 2 |
| | CUT TO : | | | | |
| 4 Starts 26.15 | INT. JACK'S APARTMENT - BEDROOM - M.C.S. JACK over WENDY. | | | | |
| | JACK TO Get him out of WENDY: here ? | 10/3 | 32. 5 | 34. 0 | 1.11 |
| | WENDY TO Yes. JACK : | 10/4 | 36.12 | 38.11 | 1.15 |
| | JACK TO You mean just leave WENDY: the hotel ? | 10/5 | 41. 7 | 47. 6 | 5.15 |
| | WENDY TO Yes. JACK: | 10/6 | 50. 0 | 51. 1 | 1. 1 |
| | CUT TO : | | | | |
| Starts 55. 3 | INT. DANNY'S BEDROOM - M.C.S. DANNY with his mouth wide open. | | | | |
| | | NO DIALOGUE | | | |
| | CUT TO : | | | | |

THE SHINING
Reel Ten (5B), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|----------------------|--|------------|-------|--------|---|
| 6 Starts 1.13 | INT. HOTEL - LOBBY - M.S. - Blood gushing forward from lifts and surging up into camera lens. | | | | |
| | CUT TO : | | | | |
| Starts 64. 3 | INT. HOTEL - JACK'S APARTMENT M.C.S. - JACK over WENDY. | | | | |
| | JACK TO WENDY: It is so // fucking* typical of you to create a problem like this | | | | |
| | | | | | (This Spot starts 34 frames before the Cut into Sc. 7) |
| | | 10/7 | 62. 1 | 68. 5 | 6. 4 |
| | when I finally have a chance to accom- plish something. | 10/8 | 68. 7 | 72. 1 | 3.10 |
| | When I'm really into my work. | 10/9 | 72. 8 | 75. 9 | 3. 1 |
| | I could really write my own ticket if I went back to Boulder now, couldn't I ? | 10/10 | 76.13 | 82. 2 | 5. 5 |
| | CUT TO : | | | | |
| 8 Starts 32.10 | M.S. WENDY & JACK sitting on bed - JACK stands up and turns to her. | | | | |
| | JACK TO WENDY: Shovelling out driveways, work in a car wash - | 10/11 | 82.13 | 88. 8 | 5.11 |
| | any of that appeal to you ? | 10/12 | 88.10 | 90.11 | 2. 1 |
| | WENDY TO JACK: Jack..... | 10/13 | 90.13 | 91.13 | 1. 0 |
| | JACK TO WENDY : Wendy, I have let you fuck * up my life so far, | 10/14 | 92. 0 | 98. 0 | 6. 0 |
| | but I'm not going to let you fuck* this up ! | 10/15 | 98. 2 | 102. 8 | 4. 6 |

He starts to move away.

CUT TO :

* 'fucking' / 'fuck' = derogatory swear word again.

THE SHINING
Reel Ten (5B), Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|------------|--------|--------|------|
| 9 rts 124. 0 | M.L.S. JACK walks forward from WENDY, sitting on bed. He crosses living room and CAMERA PANS R-L with him to steps leading to front door. He walks away down steps, opens front door and walks away along corridor. | | | | |
| | CUT TO : | | | | |
| 10 Starts 116.11 | M.S. WENDY sitting on bed, starts to cry. She leans forward and buries her face in her hands. | | | | |
| | CUT TO : | | | | |
| 11 Starts 129.14 | INT. HOTEL - KITCHEN M.L.S. JACK moves forward in kitchen. He sweeps coffee pots off table onto floor. CAMERA TRACKS BACK before him. He kicks coffee pots on floor, then sweeps rings off stove onto floor. He kicks ring as he leaves kitchen, moving into corridor. CAMERA TRACKS BACK before him. He stops and looks ahead. | | | | |
| | CUT TO : | | | | |
| 12 Starts 188.12 | INT. HOTEL CORRIDOR LEADING TO BALLROOM - M.L.S. - Empty corridor. Balloons and streamers strewn about. CAMERA TRACKS FORWARD. | | | | |
| | CUT TO : | | | | |
| 13 Starts 206. 7 | INT. MIAMI - HALLORAN'S APARTMENT - NIGHT - M.S. - HALLORAN standing, phone up to ear. | | | | |
| | RANGER TO HALLORAN: (Over phone) Good evening. Forest Service. | 10/16 | 220. 8 | 222.10 | 2. 2 |
| | HALLORAN : Hallo. My name's TO RANGER : Dick Halloran. I'm (into phone) the Head Chef up at the Overlook Hotel. | 10/17 | 223. 5 | 230.12 | 7. 7 |
| | RANGER TO HALLORAN: (Over phone) Good evening, Mr. Halloran. What can I do for you ? | 10/18 | 231. 1 | 234. 3 | 3. 2 |

Cont.

THE SHINING
Reel Ten (5B), Page 4

| Scene No. | Complete Dialogue | Spot No. | Start | End | Time |
|------------------------|--|-------------|--------|--------|------|
| 13 Cont. | HALLORAN Sir, I've been try- TO RANGER: ing to make an urgent (into phone) phone call up there, | 10/19 | 234. 9 | 240. 0 | 5. 7 |
| | He picks up phone and walks R-L to window. CAMERA PANS with him. | | | | |
| | HALLORAN but the operator said TO RANGER: that the phone lines (into phone) are down. | 10/20 | 240. 7 | 244. 9 | 4. 2 |
| | CUT TO : | | | | |
| 14 Starts 245. 2 | INT. RANGER'S OFFICE - M.S. RANGER sitting at radio with phone to ear. | | | | |
| | RANGER TO Yes, I'm afraid a HALLORAN: lot of lines around (into phone) here are down, due to the storm. | 10/21 | 245. 6 | 250. 0 | 4.10 |
| | CUT TO : | | | | |
| 15 Starts 250.13 | INT. MIAMI HALLORAN'S APARTMENT - M.S. HALLORAN, phone to ear, at window. | | | | |
| | HALLORAN Well, look sir, I TO RANGER: hate to put you to (into phone) any trouble, | 10/22 | 251. 2 | 255. 2 | 4. 0 |
| | but there's a family up there all by themselves with a young kid, | 10/23 | 255.10 | 259.15 | 4. 5 |
| | and with this storm and everything, | 10/24 | 260. 9 | 263. 3 | 2.10 |
| | HALLORAN moves L-R. CAMERA TRACKS with him. He puts phone on table. | | | | |
| | HALLORAN I'd sure appreciate TO RANGER: it if you'd give them (into phone) a call on your radio just to see if every- thing is okay. | 10/25 | 263. 7 | 270. 9 | 7. 2 |
| | CUT TO : | | | | |
| 16 Starts 271. 0 | INT. RANGER'S OFFICE - M.S. RANGER sitting at radio, phone to ear. | | | | |

Cont.

THE SHINING
Reel Ten (5B), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Flre |
|------------------------|---|------------|--------|------------------------|------|
| 6 Cont. | RANGER TO HALLORAN: (into phone) I'd be glad to do that, sir. Oh why don't you call me back in about eh twenty minutes ? | 10/26 | 271.11 | 278. 1 | 6. 6 |
| | HALLORAN TO RANGER: (over phone) Thank you very much. I'll do that. | 10/27 | 278.10 | 281.11 | 3. 1 |
| | RANGER TO HALLORAN: (into phone) All right, sir. | 10/28 | 282. 0 | 283. 0 | 1. 0 |
| | RANGER puts phone down. | | | | |
| | CUT TO : | | | | |
| 17 Starts 284.10 | INT. HOTEL CORRIDOR & BALLROOM - M.L.S. JACK walks forward along corridor to Ballroom. He turns L-R into Ballroom - CAMERA TRACKS with him revealing crowded Ballroom. MAITRE D standing at entrance. | | | MUSIC STARTS 284.10 | |
| | MAITRE D TO JACK : Good evening, Mr. Torrance. | 10/29 | 314. 6 | 317. 0 | 2.10 |
| | JACK TO MAITRE D: Good evening. | 10/30 | 317.12 | 318.13 | 1. 1 |
| | JACK moves L-R across crowded Ballroom - CAMERA TRACKS with him to LLOYD serving behind bar. JACK sits at bar. LLOYD moves to him. | | | | |
| | JACK TO LLOYD: Hi Lloyd. I've been away. Now I'm back. | 10/31 | 356.15 | 362. 7 | 5. 8 |
| | LLOYD TO JACK : Good evening Mr. Torrance. | 10/32 | 362. 9 | 364. 7 | 1.14 |
| | LLOYD puts dishes of olives and peanuts on bar before JACK. | | | | |
| | CUT TO : | | | | |
| 18 Starts 365.12 | M.S. JACK over LLOYD.. | | | | |
| | LLOYD TO JACK : It's good to see you. | 10/33 | 366. 0 | 367. 6 | 1. 6 |
| | JACK TO LLOYD: It's good to be back, Lloyd. | 10/34 | 367.15 | 370.12 | 2.13 |
| | CUT TO : | | | | |

THE SHINING
Reel Ten (5B). Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------|--|------------|--------|--------|------|
| 9 | M.C.S. LLOYD | | | | |
| Starts 371.15 | LLOYD TO What'll it be, sir? JACK : | 10/35 | 372.13 | 374. 4 | 1. 7 |
| | CUT TO : | | | | |
| 20 | M.S. JACK over LLOYD | | | | |
| Starts 375. 6 | JACK TO Hair of the dog LLOYD: that bit me. | 10/36 | 376.10 | 380. 0 | 3. 6 |
| | CUT TO : | | | | |
| 21 | M.C.S. LLOYD | | | | |
| Starts 381. 3 | LLOYD TO Bourbon on the rocks.. JACK : | 10/37 | 382. 3 | 384. 0 | 1.13 |
| | CUT TO : | | | | |
| 22 | M.S. JACK over LLOYD | | | | |
| Starts 384. 9 | JACK TO That'll do her. LLOYD: | 10/38 | 385.13 | 387. 2 | 1. 5 |
| | JACK takes handful of peanuts and empties them into his mouth. LLOYD puts ice into glass. | | | | |
| | CUT TO : | | | | |
| 23 | M.C.S. LLOYD preparing drink. | | | | |
| Starts 393. 6 | CUT TO : | | | | |
| 24 | M.S. JACK over LLOYD. LLOYD pouring drink. JACK takes out his wallet, takes out note and holds it out to LLOYD. LLOYD holds up his hand. | | | | |
| Starts 398.12 | LLOYD TO No charge to you, JACK : Mr. Torrance. | 10/39 | 408. 5 | 410.11 | 2. 6 |
| | JACK looks down at note and up to LLOYD. | | | | |
| | JACK TO No charge ? LLOYD : | 10/40 | 413.14 | 415.10 | 1.12 |
| | CUT TO : | | | | |
| 25 | M.C.S. LLOYD | | | | |
| Starts 416.11 | LLOYD TO Your money's no good JACK : here. | 10/41 | 417.10 | 419.10 | 2. 0 |
| | CUT TO : | | | | |

THE SHINING
Reel Ten (5B), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|-------------|--------|--------|------|
| 6 Starts 421. 0 | M.S. JACK over LLOYD. JACK looks down at his note then up at LLOYD. CUT TO : | | | | |
| | | NO DIALOGUE | | | |
| 27 Starts 427.13 | M.C.S. LLOYD LLOYD TO JACK : Orders from the house. | 10/42 | 428.15 | 430.15 | 1.14 |
| | CUT TO : | | | | |
| 28 Starts 432. 9 | M.S. JACK over LLOYD. JACK puts note back into his wallet. JACK TO LLOYD: Orders from the house. | 10/43 | 436. 7 | 439. 3 | 2.12 |
| | He puts wallet away. CUT TO : | | | | |
| 29 Starts 444. 8 | M.L.S. LLOYD LLOYD TO JACK : Drink up, Mr. Torrance. | 10/44 | 445. 2 | 447. 2 | 2. 0 |
| | CUT TO : | | | | |
| 30 Starts 449. 8 | M.S. JACK over LLOYD. JACK tucking wallet into his hip pocket. JACK TO LLOYD: I'm the kind of man likes to know who's buying their drinks, Lloyd. | 10/45 | 451. 5 | 457. 7 | 6. 2 |
| | CUT TO : | | | | |
| 31 Starts 460.14 | M.C.S. LLOYD LLOYD TO JACK : It's not a matter that concerns you, Mr. Torrance - at least not at this point. | 10/46 | 462.13 | 468. 5 | 5. 8 |
| | CUT TO : | | | | |
| 32 Starts 470.13 | M.S. JACK over LLOYD. JACK smiles and picks up his drink. JACK TO LLOYD: Anything you say, Lloyd. Anything you say. | 10/47 | 476. 7 | 482. 6 | 5.15 |
| | JACK turns away from bar. CUT TO : | | | | |

THE SHINING
Reel Ten (5B), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgc |
|-------------|---|------------|--------|--------|------|
| 485. 4 | M.L.S. JACK moves away from bar. He dances forward to centre of room - CAMERA TRACKS after him. WOMAN enters cam.R.f.g. and walks away. WAITER (GRADY), carrying tray of drinks, walks forward from b.g. He bumps into WOMAN. | | | | |
| | GRADY TO SELF: Oh ! | 10/48 | 501. 5 | 501.15 | 0.10 |
| | GRADY staggers forward, colliding with JACK and spilling drinks down front of JACK's jacket. | | | | |
| | GRADY TO JACK : Oh dear, oh dear. I'm so sorry, sir. Oh ! | 10/49 | 503. 6 | 507.13 | 4. 7 |
| | He puts down tray and takes advocaat glass from JACK. | | | | |
| | GRADY TO JACK : Oh dear oh dear.. I've made an awful mess of your jacket, sir. | 10/50 | 508.10 | 513.10 | 5. 0 |
| | GRADY puts glass on tray. | | | | |
| | JACK TO GRADY : Oh eh that's all right. I've got plenty of jackets. | 10/51 | 514.10 | 521.15 | 7. 5 |
| | GRADY mops JACK's jacket with his serviette. | | | | |
| | GRADY TO JACK : I'm afraid it's advocaat sir. It tends to stain. | 10/52 | 522. 1 | 526. 1 | 4. 0 |
| | JACK TO GRADY : Advocaat is it ? | 10/53 | 527. 0 | 528.14 | 1.14 |
| | GRADY TO JACK : Yes sir. Look um ... I think the best thing is to come along to the gentlemen's room, sir, and eh .. | 10/54 | 529. 0 | 535.11 | 6.11 |
| | GRADY bends down and picks up his tray. | | | | |
| | GRADY TO JACK : we'll get some water to it, sir. | 10/55 | 536. 1 | 538.12 | 2.11 |

Cont.

THE SHINING
Reel Ten (5B). Page 9

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|---|------------|--------|--------|-------|
| 33 Cont. | JACK & GRADY start to walk away to the Gentlemen's. CAMERA TRACKS after them. | | | | |
| | JACK TO GRADY : Looks as though you might have got a spot of it on your- self there, Jeevesy old boy. | 10/56 | 541. 4 | 548. 0 | 6.12 |
| | JACK pats GRADY on his back. | | | | |
| | GRADY TO JACK : That doesn't matter, sir. You're the important one. | 10/57 | 548. 6 | 551.13 | 3. 9 |
| | JACK TO GRADY: Awfully nice of you to say. | 10/58 | 553. 7 | 555.14 | 2. 7 |
| | Of course I intend to change my jacket this evening | 10/59 | 557.11 | 561.15 | 4. 4 |
| | before the fish and goose soirce. | 10/60 | 562. 1 | 565.12 | 3.11 |
| | JACK & GRADY enter Gentlemen's Toilet. | | | | |
| | GRADY TO JACK: Very wise, sir. Very wise. | 10/61 | 566. 2 | 568.14 | 2.12 |
| | JACK exits cam.R behind door. | | | | |
| | JACK OFF TO GRADY: Here, I'll just, eh.. | 10/62 | 569. 4 | 571. 3 | 1.15 |
| | CUT TO : | | | | |
| 34 Starts 571. 4 | INT. MEN'S TOILET - M.L.S. Men's toilet. JACK moves in from cam.L.b.g. He holds door open. | | | | |
| | JACK TO GRADY: hold this for you there, Jeevesy. | 10/63 | 572. 8 | 576. 1 | 3. 9 |
| | GRADY enters cam.L. | | | | |
| | GRADY TO JACK: Thank you, sir. Thank you. | 10/64 | 576. 5 | 578. 0 | 1.11 |
| | GRADY walks forward and puts his tray down on basins cam.R. JACK walks forward. | | | | |
| | GRADY TO JACK : Now let's see if we can improve this with a little water, sir. | 10/65 | 580. 6 | 585.10 | 5. 4 |
| | | | | | Cont. |

MUSIC ENDS
574. 6

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|------------|--------|------------------------|------|
| 34 Cont. | GRADY soaks his serviette under tap. JACK puts glass down cam.L and turns to GRADY cam.R. | | | | |
| | JACK TO GRADY: Right, I'll just set my bourbon and advocaat down right there. | 10/66 | 586. 7 | 593.10 | 7. 3 |
| | JACK laughs. GRADY starts to sponge JACK with serviette. | | | | |
| | GRADY TO JACK: Won't keep you a moment, sir. | 10/67 | 595.12 | 597.12 | 2. 0 |
| | JACK TO GRADY: Fine. | 10/68 | 598. 1 | 599. 1 | 1. 0 |
| | GRADY sponges JACK. | | | | |
| | | | | MUSIC STARTS 604.14 | |
| | JACK TO GRADY: What do they call you around here, Jeevesy? | 10/69 | 604.11 | 607. 4 | 2. 9 |
| | GRADY TO JACK: Grady, sir. Delbert Grady. | 10/70 | 607.10 | 610. 8 | 2.14 |
| | CUT TO : | | | | |
| 35 Starts 613. 4 | M.S. JACK over GRADY. GRADY sponging JACK's jacket. | | | | |
| | JACK TO GRADY: Grady? | 10/71 | 618.10 | 619. 8 | 0.14 |
| | GRADY TO JACK: Yes, sir. | 10/72 | 620. 1 | 621. 1 | 1. 0 |
| | JACK TO GRADY: Delbert Grady. | 10/73 | 623.14 | 625. 3 | 1. 5 |
| | GRADY TO JACK: That's right, sir. | 10/74 | 626. 3 | 627. 5 | 1. 2 |
| | GRADY sponges JACK's trousers. | | | | |
| | JACK TO GRADY: Eh, Mr. Grady... | 10/75 | 637. 3 | 642. 7 | 5. 4 |
| | JACK clears his throat. | | | | |
| | JACK TO GRADY: haven't I seen you somewhere before? | 10/76 | 644.11 | 647. 3 | 2. 8 |
| | GRADY TO JACK: Why no, sir. I don't believe so. | 10/77 | 648. 3 | 651. 2 | 2.15 |
| | GRADY turns cam.L to basins to rinse serviette under tap. He turns back to JACK and sponges his jacket. | | | | |

Cont.

THE SHINING
Reel Ten (5B). Page 11

| Scene No. | Complete Dialogue | | Spot No | Start | End | Time |
|------------------------|---|---|----------------|------------------|------------------|--------------|
| 35 ont. | GRADY TO JACK : | Ah ha, it's coming off now, sir. | 10/78 | 660.15 | 664. 9 | 3.10 |
| | JACK TO GRADY : | Eh.. Mr. Grady .. weren't you once the caretaker here ? | 10/79 10/80 | 667. 3 677.11 | 674. 2 680.11 | 6.15 3. 0 |
| | JACK TO GRADY : | Why no, sir. I don't believe so. | 10/81 | 681.10 | 684.10 | 3. 0 |
| | GRADY sponges JACK's trousers. | | | | | |
| | JACK TO GRADY: . | You er a married man, are you, Mr. Grady ? | 10/82 | 690. 5 | 695. 2 | 4.13 |
| | GRADY sponges JACK's jacket sleeve. | | | | | |
| | GRADY TO JACK : | Yes, sir. I have a wife and eh two daughters, sir. | 10/83 | 695.10 | 701. 0 | 5. 6 |
| | JACK TO GRADY: | And, er ... where are they now ? | 10/84 10/85 | 703.13 708. 4 | 704.14 710. 0 | 1. 1 1.12 |
| | GRADY TO JACK : | Oh, they're somewhere around. I'm not quite sure at the moment, sir. | 10/86 | 710. 8 | 715. 8 | 5. 0 |
| | JACK takes serviette away from GRADY and wipes his hand with it. | | | | | |
| | JACK TO GRADY: | Mr. Grady, you were the caretaker here. | 10/87 | 728.11 | 735. 5 | 6.10 |
| | | I recognise you. I saw your picture in the newspapers. | 10/88 | 738. 9 | 747. 1 | 8. 8 |
| | | You eh .. chopped your wife and daughters up into little bits, | 10/89 | 748.14 | 756. 5 | 7. 7 |
| | | and eh.. and you blew your brains out. | 10/90 | 758. 5 | 763. 4 | 4.15 |
| | JACK throws serviette into basin cam.L. | | | | | |
| | CUT TO : | | | | | |
| 36 Starts 773.12 | M.L.S. GRADY over JACK. | | | | | |
| | GRADY TO JACK : | That's strange sir. I don't have any recollection of that at all. | 10/91 | 779. 0 | 786. 5 | 7. 5 |

Cont.

THE SHINING
Reel Ten (5B), Page 12

| Scene No. | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|------------------------|--------|--------|------|
| 36 cont: | JACK TO GRADY : Mr. Grady, you were the caretaker here. | 10/92 | 792.13 | 800. 3 | 7. 6 |
| | CUT TO : | | | | |
| 37 Starts 805. 0 | M.S. JACK over GRADY. GRADY TO JACK : I'm sorry to differ with you, sir, | 10/93 | 812.15 | 816. 6 | 3. 7 |
| | but you are the care- taker. | 10/94 | 819.13 | 825. 4 | 5. 7 |
| | You have always been the caretaker. | 10/95 | 829.10 | 833. 1 | 3. 7 |
| | I should know, sir. I've always been here. | 10/96 | 838. 8 | 845.15 | 7. 7 |
| | CUT TO : | | | | |
| 38 Starts 856.13 | M.C.S. JACK laughs. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 39 Starts 870. 0 | M.C.S. GRADY GRADY TO JACK : Did you know, Mr. Torrance, that your son ... | 10/97 | 874.10 | 879.10 | 5. 0 |
| | is attempting to bring an outside party into this situation ? | 10/98 | 881. 6 | 888. 1 | 6.11 |
| | Did you know that ? | 10/99 | 893. 0 | 894. 4 | 1. 4 |
| | CUT TO : | | | | |
| 40 Starts 896. 1 | M.C.S. JACK. He shakes his head. starts ff, | MUSIC ENDS 898. 2 | | | |
| | JACK TO GRADY: No. | 10/100 | 901. 1 | 902. 1 | 1. 0 |
| | CUT TO : | | | | |
| 41 Starts 904. 3 | M.C.S. GRADY. APPLAUSE ends off. GRADY TO JACK : He is, Mr.Torrance. | 10/101 | 905. 0 | 906.15 | 1.15 |
| | | MUSIC STARTS 907. 1 | | | |
| | CUT TO: | | | | |
| 42 Starts 908.14 | M.C.S. JACK. JACK TO GRADY: Who ? | 10/102 | 911. 5 | 912. 3 | 0.14 |
| | CUT TO : | | | | |

THE SHINING
Reel Ten (5B), Page 13

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|------------|--------|--------|------|
| 12 Starts 913.15 | M.C.S. GRADY GRADY TO JACK : A nigger. | 10/103 | 916. 6 | 917.12 | 1. 6 |
| | CUT TO : | | | | |
| 13 Starts 920.13 | M.C.S. JACK JACK TO GRADY : A nigger ! | 10/104 | 925. 1 | 926. 3 | 1. 2 |
| | CUT TO : | | | | |
| 15 Starts 928.11 | M.C.S. GRADY GRADY TO JACK : A nigger cook. | 10/105 | 931. 3 | 934.11 | 3. 8 |

MUSIC
CONTINUES.

CUT TO :

END OF REEL TEN (5B).

NUMBER OF INSERTS: Nil.

Footage from end of 10/105 to last Action Frame... 4. 1
Footage from 0.0 to last Action Frame..... 938.12

" THE SHINING. "

ZERO is the "START" Frame
which is 12. 0' before the
first Action Frame..

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|----------------------|---|------------|--------|--------------------|------|
| 1 Starts 12. 0 | INT. MEN'S LAVATORY - M.C.S. JACK | | | MUSIC CONTINUES | |
| | JACK TO GRADY : How ? | 11/1 | 18. 7 | 19. 6 | 0.15 |
| | CUT TO : | | | | |
| 2 Starts 20.15 | M.C.S. GRADY | | | | |
| | GRADY TO JACK : Your son has a very great talent. | 11/2 | 23.15 | 30. 5 | 6. 6 |
| | I don't think you are aware how great it is, | 11/3 | 32.13 | 37. 1 | 4. 4 |
| | but he is attempting to use that very talent against your will. | 11/4 | 39. 1 | 46. 4 | 7. 3 |
| | CUT TO : | | | | |
| 3 Starts 7 | M.C.S. JACK | | | | |
| | JACK TO GRADY : Well, | 11/5 | 60. 0 | 60.15 | 0.15 |
| | he is a very wilful boy. | 11/6 | 66. 2 | 69.12 | 3.10 |
| | JACK smiles. | | | | |
| | CUT TO : | | | | |
| 4 Starts 72. 3 | M.C.S. GRADY. | | | | |
| | GRADY TO JACK : Indeed, he is, Mr. Torrance. A very wilful boy. | 11/7 | 74. 3 | 81. 6 | 7. 3 |
| | A rather naughty boy, | 11/8 | 82.13 | 87. 0 | 4. 3 |
| | if I may be so bold, sir. | 11/9 | 87.10 | 91. 7 | 3.13 |
| | CUT TO : | | | | |
| 5 Starts 93. 6 | M.C.S. JACK. He looks about. | | | | |
| | JACK TO GRADY : It's his mother. | 11/10 | 103. 6 | 105. 2 | 1.12 |

JACK looks about.

Cont.

THE SHINING
Reel Eleven (6A), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Etgs |
|------------------|--|------------|--------|--------|------|
| 117. 9 | JACK TO GRADY : She eh .. interferences. | 11/11 | 109. 1 | 113.11 | 4.10 |
| | CUT TO : | | | | |
| | M.C.S. GRADY | | | | |
| | GRADY TO JACK : | 11/12 | 119. 7 | 123.12 | 6. 5 |
| | Perhaps they need a good talking to, | | | | |
| | if you don't mind my saying so. | 11/13 | 127. 7 | 132. 3 | 4.12 |
| | Perhaps a bit more. | 11/14 | 134. 3 | 139. 3 | 5. 0 |
| | CUT TO : | | | | |
| 7 Starts 142. 4 | M.C.S. JACK. | | | | |
| | GRADY OFF TO JACK : | 11/15 | 144.15 | 151. 9 | 6.10 |
| | My girls, sir, they didn't care for the Overlook at first. | | | | |
| | One of them actually stole a packet of matches | 11/16 | 153.12 | 159. 5 | 5. 9 |
| | CUT TO : | | | | |
| 8 Starts 9.10 | M.C.S. GRADY | | | | |
| | GRADY TO JACK : | 11/17 | 160. 2 | 162.13 | 2.11 |
| | and tried to burn it down. | | | | |
| | But I corrected them, sir. | 11/18 | 165.10 | 170. 4 | 4.10 |
| | and when my wife tried to prevent me from doing my duty. | 11/19 | 173. 4 | 178. 8 | 5. 4 |
| | I corrected her. | 11/20 | 179.12 | 185. 5 | 5. 9 |
| | CUT TO : | | | | |
| 9 Starts 188. 4 | M.C.S. JACK smiles. | | | | |
| | CUT TO : | | | | |
| 10 Starts 7 | M.C.S. GRADY. | | | | |
| | CUT TO : | | | | |
| 11 Starts 200.11 | INT. HOTEL - JACK'S APARTMENT - M.S. WENDY, crying and holding cigarette, walks R-L from Living Room into Bedroom. CAMERA PANS with her. | | | | |

Cont.

THE SHINING
Reel Eleven (6A), Page 3

| Scene No | Complete Dialogue | | Spot No | Start | End | Ftgs |
|-----------------------|--|--|------------|--------|--------|---|
| 11 Cont. | WENDY | We have the Snowcat. | 11/21 | 207. 6 | 209. 6 | 2. 0 |
| | TO SELF: | If the weather breaks, | 11/22 | 215.10 | 217. 7 | 1.13 |
| | | we might just be able to get down the mountain in that. | 11/23 | 218. 8 | 223.15 | 5. 7 |
| | WENDY turns and walks L-R back into LIVING ROOM - CAMERA TRACKS IN and PANS with her. | | | | | |
| | WENDY TO SELF : | I could call the Forest Rangers first | 11/24 | 228. 8 | 232. 5 | 3.14 |
| | | and then tell them that we're coming | 11/25 | 233. 5 | 237.11 | 4. 6 |
| | | so that they could start searching for us, in case we didn't make it. | 11/26 | 239. 3 | 246. 6 | 7. 3 |
| | WENDY turns and walks R-L into Bedroom - CAMERA PANS with her. | | | | | |
| | WENDY TO SELF : | If Jack won't come with us, | 11/27 | 253. 0 | 255. 6 | 2. 6 |
| | | we'll just have to tell him that we are going by ourselves. | 11/28 | 260. 0 | 264. 6 | 4. 6 |
| | | That's all there is to it. | 11/29 | 265.12 | 267.12 | 2. 0 |
| | DANNY OFF TO SELF: | Red Rum. Red Rum. | 11/30 | 270.15 | 276. 1 | 5. 2 |
| | WENDY reacts and turns to cam.R. She runs away to DANNY's bedroom door in b.g. | | | | | |
| | DANNY OFF TO SELF: | Red Rum. Red Rum. | 11/31 | 277. 6 | 282. 4 | 4.14 |
| | CUT TO : | | | | | |
| 12 Starts 92. 5 | INT. DANNY'S BEDROOM - M.S. WENDY. opens door and stands in doorway. | | | | | |
| | WENDY TO DANNY : | Danny ? | 11/32 | 284. 0 | 284.10 | 0.10 (This Spot overlaps with Spot 11/33) |
| | DANNY OFF TO SELF : | Red Rum. Red Rum. Red Rum. | 11/33 | 284. 2 | 291. 2 | 7. 0 Cont. |

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| 12 Cont. | WENDY moves R-L from door. CAMERA PANS with her and TRACKS BACK to reveal DANNY sitting up in bed. WENDY sits beside him. | | | | |
| | DANNY TO SELF: Red Rum. | 11/34 | 292. 6 | 293.13 | 1. 7 |
| | WENDY TO DANNY : Danny .. what's the matter, hon*? | 11/35 | 293.14 | 295.11 | 1.13 |
| | DANNY TO SELF : Red Rum. | 11/36 | 295.13 | 297. 3 | 1. 6 |
| | WENDY TO DANNY : Are you having a bad dream ? | 11/37 | 297.11 | 299.11 | 2. 0 |
| | CUT TO : | | | | |
| 13 Starts 302. 4 | M.C.S. DANNY over WENDY | | | | |
| | WENDY TO DANNY : Danny ? | 11/38 | 303. 5 | 304. 5 | 1. 0 |
| | Hon*? | 11/39 | 309.10 | 310. 7 | 0.13 |
| | TONY TO WENDY : Danny's not here, Mrs. Torrance. | 11/40 | 320. 4 | 325.10 | 5. 6 |
| | CUT TO : | | | | |
| 14 Starts 328.10 | M.C.S. WENDY over DANNY | | | | |
| | WENDY TO DANNY : Come on, hon*, wake up. | 11/41 | 333. 5 | 338. 7 | 5. 2 |
| | You just had a bad dream. | 11/42 | 340.12 | 343. 6 | 2.10 |
| | Everything's okay. | 11/43 | 346. 5 | 348. 9 | 2. 4 |
| | CUT TO : | | | | |
| 15 Starts 351. 9 | M.C.S. DANNY over WENDY. | | | | |
| | TONY TO WENDY: Danny can't wake up, Mrs Torrance. | 11/44 | 355.12 | 361. 1 | 5. 5 |
| | CUT TO : | | | | |
| 16 Starts 363.10 | M.C.S. WENDY over DANNY. | | | | |
| | WENDY TO TONY : Danny, wake up ! | 11/45 | 372. 0 | 377. 4 | 5. 4 |
| | Come on, right now, | 11/46 | 380. 1 | 383.13 | 3.12 |
| | CUT TO : | | | | |
| 7 Starts 384. 6 | M.C.S. DANNY over WENDY. | | | | |

* Hon. = Honey.

Cont.

THE SHINING
Reel Eleven (6A), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| 17 nt. | WENDY TO Wake up. DANNY : | 11/47 | 385. 7 | 386. 7 | 1. 0 |
| | TONY TO Danny's gone away, WENDY: Mrs. Torrance. | 11/48 | 393.10 | 398.13 | 5. 3 |
| | CUT TO : | | | | |
| 18 Starts 400.13 | M.C.S. WENDY over DANNY. WENDY TO Danny .. DANNY : | 11/49 | 403.13 | 404.11 | 0.14 |
| | She leans forward and puts her arm round him. She strokes his hair. | | | | |
| | DISSOLVE TO : | | | | |
| 19 Starts 410. 4 | INT. HOTEL LOBBY - M.L.S. JACK walking L-R past reception desk. CAMERA TRACKS with him to office. He goes in and switches on lights. | | | | |
| | RANGER : This is KDK 1 (over radio) calling KDK 12. | 11/50 | 414. 4 | 418. 2 | 3.14 |
| | KDK 1 calling KDK 12. Are you receiv- ing me ? | 11/51 | 419. 4 | 425.13 | 6. 9 |
| | This is KDK 1 calling KDK 12. | 11/52 | 431.12 | 435.15 | 4. 3 |
| | KDK 1 calling KDK 12. Do you read me ? | 11/53 | 437. 5 | 443. 1 | 5.12 |
| | CUT TO : | | | | |
| 20 Starts 445. 6 | INT. HOTEL - OFFICE - M.L.S. JACK walks from office into inner office. CAMERA TRACKS after him. He stops by radio set. | | | | |
| | RANGER : This is KDK 1 call- (over radio) ing KDK 12. | 11/54 | 451. 0 | 454.10 | 3.10 |
| | KDK 1 calling KDK 12. Are you receiv- ing me ? | 11/55 | 455.11 | 461. 7 | 5.12 |
| | CUT TO : | | | | |
| 21 Starts 463.14 | M.S. JACK looking down at radio set. He tries to take the cover off. | | | | |

Cont.

THE SHINING
Reel Eleven (6A), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgs |
|------------------------|---|------------|--------|--------|------|
| t. | RANGER : KDK 1 calling (over radio) KDK 12. | 11/56 | 466. 4 | 470. 4 | 4. 0 |
| | KDK 1 calling KDK 12. Do you read me ? | 11/57 | 471. 4 | 477. 2 | 5.14 |
| | JACK unscrews back of set and lifts cover off radio. He drops it on floor. | | | | |
| | RANGER : This is KDK 1 call- (over radio) ing KDK 12. | 11/58 | 485. 1 | 488.10 | 3. 9 |
| | KDK 1 calling KDK 12. | 11/59 | 489.15 | 493. 6 | 3. 7 |
| | He reaches out to the set with his hand. | | | | |
| | CUT TO : | | | | |
| 22 Starts 493. 9 | M.C.S. JACK's hand touches component in set. He pulls it out. | | | | |
| | RANGER : Are you recei .. (over radio) | 11/60 | 494. 4 | 495. 6 | 1. 2 |
| | He pulls two more components out of set. He rattles them in his hand, then moves out cam.L. | | | | |
| | DISSOLVE TO : | | | | |
| 23 Starts 509.10 | INT. MIAMI - HALLORAN'S APARTMENT - NIGHT - M.S. - HALLORAN, phone to ear, walks R-L towards window. CAMERA PANS with him. | | | | |
| | RANGER TO Halloran : Good evening. Forest Service. (over phone) | 11/61 | 517. 3 | 519. 4 | 2. 1 |
| | Halloran TO RANGER : Hallo, this is Dick (into phone) Halloran again. | 11/62 | 520. 3 | 523. 8 | 3. 5 |
| | I called a while ago about the folks at the Overlook Hotel. | 11/63 | 523.14 | 523. 1 | 4. 3 |
| | CUT TO : | | | | |
| 24 Starts 3. 8 | INT. RANGER'S OFFICE - NIGHT - M.S. RANGER sitting at radio, phone to ear. | | | | |

Cont.

THE SHINING
Reel Eleven (GA), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|-------------|
| Cont. | RANGER TO Oh yeah. We tried HALLORAN : to contact them (into phone) several times by radio, but they didn't answer. | 11/64 | 528.11 | 535. 5 | 6.10 |
| | MAN enters from cwm.R.f.g. and walks away to b.g. | | | | |
| | RANGER TO Now, maybe they've HALLORAN : got their radio (into phone) turned off or they're in a place where they can't hear it. | 11/65 | 536. 4 | 541. 2 | 4.14 |
| | If you like me to, I'd be glad to try them again later on. | 11/66 | 542. 0 | 545.12 | 3.12 |
| | CUT TO : | | | | |
| 25 Starts 546. 6 | INT. MIAMI HALLORAN'S APARTMENT - NIGHT - M.S. - HALLORAN, phone to ear. | | | | |
| | HALLORAN TO Oh, that's very RANGER : nice of you. I'll (into phone) call you back later. Bye. | 11/67 | 547. 5 | 554. 6 | 7. 1 |
| | He walks L-R. CAMERA TRACKS & PANS with him. He puts phone down on receiver, and puts his hand up to his head. | | | | |
| | CUT TO : | | | | |
| 26 Starts 571. 8 | BLACK FRAMES. Superimposition : | | | | |
| | 8 a.m. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 7 Starts 576. 0 | EXT. SKY - DAY - L.S. D.C.10 in flight. | | | | NO DIALOGUE |
| | CUT TO : | | | | |

THE SHINING
Reel Eleven (6A), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgs |
|-----------------|---|---------|--------|--------|------|
| Starts 585.13 | INT. D.C.10 : M.C.S. - HALLORAN sitting in seat. CAMERA TRACKS BACK to reveal other passengers in their seats. HALLORAN turns in his seat and looks cam.L. STEWARDESS enters from cam.L and stops beside HALLORAN. | | | | |
| | HALLORAN TO STEWARDESS: Pardon me, miss. What time will we get to Denver ? | 11/68 | 625.11 | 630.3 | 4.8 |
| | STEWARDESS TO HALLORAN: We're due to arrive at 8.20, sir. | 11/69 | 630.8 | 633.6 | 2.14 |
| | HALLORAN TO STEWARDESS: Thank you very much. | 11/70 | 634.2 | 635.8 | 1.6 |
| | STEWARDESS walks out cam.R. HALLORAN looks at his wristwatch. | | | | |
| | DISSOLVE TO : | | | | |
| 29 Starts 641.0 | INT. HOTEL - LOUNGE - L.S. Shooting through entrance onto JACK seated, back to camera, typing at table in b.g. CAMERA TRACKS FORWARD onto JACK. | | | | |
| | NO DIALOGUE | | | | |
| | DISSOLVE TO : | | | | |
| Starts 675.8 | EXT. AIRPORT - DAY - L.S. D.C.10 moves away along flare path, as it lands. | | | | |
| | NO DIALOGUE | | | | |
| | DISSOLVE TO : | | | | |
| 31 Starts 698.0 | EXT. DURKIN'S GARAGE - M.L.S. DURKIN at car by petrol pump. He moves away R-L to office. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 32 Starts 716.8 | INT. DURKIN'S GARAGE - M.S. MAN standing cam.L. MAN sitting reading magazine. DURKIN enters. He stamps snow off his feet and moves L-R. CAMERA PANS with him behind counter. He picks up ringing phone. | | | | |
| | DURKIN : Durkin's garage. (into phone) | 11/71 | 732.3 | 733.12 | 1.9 |
| | HALLORAN TO DURKIN : Hello. Can I speak to Larry ? (over phone) | 11/72 | 733.15 | 735.14 | 1.15 |

Cont.

THE SHINING
Reel Eleven (6A), Page 9

| Scene No. | Complete Dialogue | Spot No. | Start | End | Ftgs |
|------------------------|--|-------------|--------|--------|------|
| 2 Int. | DURKIN TO Speaking. HALLORAN : (into phone) | 11/73 | 736. 0 | 737. 1 | 1. 1 |
| | CUT TO : | | | | |
| 33 Starts 737. 6 | INT. AIRPORT - M.S. HALLORAN at telephone booth, phone to ear. HALLORAN Hello Larry. This TO DURKIN: is Dick, Dick (into phone) Halloran. | 11/74 | 737.13 | 741. 0 | 3. 3 |
| | CUT TO : | | | | |
| 34 Starts 741. 9 | INT. DURKIN'S GARAGE - M.S. DURKIN, phone to ear, behind counter. DURKIN TO Dick, how are you HALLORAN: doing ? How's the (into phone) weather down there ? | 11/75 | 742. 0 | 746. 7 | 4. 7 |
| | CUT TO : | | | | |
| 35 Starts 746.13 | INT. AIRPORT - M.S. HALLORAN, phone to ear. HALLORAN I'm not in Florida, TO DURKIN: Larry. I'm calling (into phone) from Stapleton Airport. | 11/76 | 747. 2 | 751. 9 | 4. 7 |
| | CUT TO : | | | | |
| 36 Starts 751.14 | INT. DURKIN'S GARAGE - M.S. DURKIN, phone to ear, leaning on counter. DURKIN TO What the hell*are HALLORAN: you doing down there? (into phone) | 11/77 | 752. 5 | 754. 6 | 2. 1 |
| | CUT TO : | | | | |
| 37 Starts 754.13 | INT. AIRPORT - M.S. HALLORAN, phone to ear. HALLORAN Well, I just got in TO DURKIN: from Miami, and I've (into phone) got to get up to the Overlook today. What's the weather like up there ? | 11/78 | 755. 6 | 762.13 | 7. 7 |
| | CUT TO : | | | | |

* 'the hell' = the lower world, used as swear word.

THE SHINING
Reel Eleven (GA), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------|--|---|--|--|--------------------------------------|
| Starts 763. 6 | INT. DURKIN'S GARAGE : M.S. DURKIN, phone to ear. DURKIN TO HALLORAN: (into phone) Well, the snow ploughs are keeping things moving in town, but the mountain roads are completely blocked. | 11/79 | 764. 5 | 771. 8 | 7. 3 |
| | CUT TO : | | | | |
| 39 Starts 771.13 | INT. AIRPORT - M.S. HALLORAN, phone to ear. HALLORAN TO DURKIN: (into phone) That means I'm going to need a snowcat to get up there, Larry. Can you fix me up with one ? | 11/80 | 772.10 | 779. 1 | 6. 7 |
| | CUT TO : | | | | |
| 40 Starts 779.12 | INT. DURKIN'S GARAGE - M.S. DURKIN, phone to ear. DURKIN TO HALLORAN: (into phone) What's the big deal about getting up there today, especially in this kind of weather ? | 11/81 | 780. 1 | 785. 6 | 5. 5 |
| | CUT TO : | | | | |
| 41 Starts 785.13 | INT. AIRPORT - M.S. HALLORAN, phone to ear. HALLORAN TO DURKIN: (into phone) Larry, just between you and me, we've got a very serious problem with the people who are taking care of the place. They've turned out to be completely unreliable assholes. Ullman phoned me last night, and I'm supposed to go up there and find out if they have to be replaced. | 11/82 11/83 11/84 11/85 11/86 | 787. 0 790. 0 796. 6 802. 7 805. 5 | 789.10 795.10 801.13 804.15 810. 2 | 2.10 5.10 5. 7 2. 8 4.13 |
| | CUT TO : | | | | |

THE SHINING
Reel Eleven (GA), Page 11

| Scene No. | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| 42 Starts 810. 7 | INT. DURKIN'S GARAGE - M.S. DURKIN, phone to ear, looks at his watch. DURKIN TO HALLORAN : How long is it going to take you to get up (into phone) here ? | 11/87 | 812.11 | 815. 4 | 2. 9 |
| | CUT TO : | | | | |
| 43 Starts 815.11 | INT. AIRPORT - M.S. HALLORAN phone to ear. HALLORAN Oh about five hours. TO DURKIN: I'm gonna rent a car (into phone) here at the airport. | 11/88 | 816. 1 | 822. 0 | 5.15 |
| | CUT TO : | | | | |
| 44 Starts 822. 5 | INT. DURKIN'S GARAGE - M.S. DURKIN, phone to ear. DURKIN TO HALLORAN : Okay, Dick - I'll take care of it. (into phone) | 11/89 | 823. 1 | 825. 5 | 2. 4 |
| | CUT TO : | | | | |
| 45 Starts 825.11 | INT. AIRPORT - M.S. HALLORAN phone to ear. HALLORAN Oh thanks a lot, Larry. TO DURKIN: I really appreciate (into phone) that. | 11/90 | 825.13 | 829.13 | 4. 0 |
| | CUT TO : | | | | |
| 46 Starts 830. 4 | INT. DURKIN'S GARAGE - M.S. DURKIN phone to ear. DURKIN TO HALLORAN : That's all right. Drive carefully. (into phone) | 11/91 | 830. 7 | 833. 3 | 2.12 |

He puts phone down.

MUSIC STARTS
833.11

DISSOLVE TO :

47
Starts
835.11
EXT ROAD - NIGHT -
M.L.S. HALLORAN's car moving
forward along snow covered road.
CAMERA TRACKS BACK with it.

MUSIC ENDS
842.14

VOICE OVER Well, good morning
RADIO : to you, Hal and
Charlie on //
Radio 63, KNOW Denver. 11/92 842.15 848. 2 5. 3
(This Spot runs 44 frames
over the Cut into Sc. 48)

DISSOLVE TO :

THE SHINING
Reel Eleven (GA), Page 12

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|--|--------|--------|------|
| 48 Starts 045. 6 | INT. HALLORAN'S CAR - NIGHT - M.C.S. HALLORAN sitting behind wheel as he drives along road L-R. | | | | |
| | VOICE OVER and, Charlie, we RADIO: have what you call your bad day out there. | 11/93 | 848. 3 | 852. 5 | 4. 2 |
| | What you call your heavy snow, snowing hard throughout the sh Denver metro area. | 11/94 | 852. 7 | 858. 0 | 5. 9 |
| | Many of the mountain passes - Wolf Creek, // and Red Mountain passes are already closed ... | 11/95 | 858. 1 | 864.10 | 6. 9 |
| | | (This Spot runs 57 frames over the Cut into Sc. 49) | | | |
| | DISSOLVE TO : | | | | |
| 49 Starts 861. 1 | M.S. Shooting from behind HALLORAN through windscreen as he drives along road, passing overturned truck cam.L. | | | | |
| | VOICE OVER and the chain law is RADIO : in effect right now at the Eisenhower Tunnel. | 11/96 | 864.11 | 870. 0 | 5. 5 |
| | I guess as we've just heard from the news forecast, Charlie, a few of the flights are still landing out at Stapleton International Airport, | 11/97 | 870. 3 | 877. 4 | 7. 1 |
| | and, with these early storms like this, I guess the entire airport will probably be closed within the hour. | 11/98 | 877.14 | 885. 9 | 7.11 |
| | Yeah, they're just not prepared. The storm will continue through- out the day, and the national weather service .. | 11/99 | 885.10 | 891. 6 | 5.12 |
| | has declared a stop- mans and travellers advisory ... | 11/100 | 891.12 | 895. 9 | 3.13 |

Cont.

THE SHINING
Reel Eleven (6A), Page 13

| <u>Scene</u> <u>No</u> | <u>Complete Dialogue</u> | <u>Spot</u> <u>No</u> | <u>Start</u> | <u>End</u> | <u>Ftgc</u> |
|---------------------------|--------------------------|--------------------------|--------------|------------|-------------|
| Int. | VOICE OVER | | | | |
| | RADIO : | | | | |
| | for all areas out- | | | | |
| | lying the Denver | | | | |
| | metro region - get the | | | | |
| | cows in the barn. | 11/101 | 895.11 | 902. 2 | 6. 7 |
| | There you go. | | | | |
| | Many businesses... | 11/102 | 902. 4 | 904. 1 | 1.13 |
| | CUT TO : | | | | |

END OF REEL ELEVEN (6A)

NUMBER OF INSERTS : Nil.

| | |
|---|--------|
| Footage from end of 11/102 to last Action Frame | 0. 0 |
| Footage from "START" to last Action Frame..... | 904. 1 |
| Footage of reel without 12. 0' Leader..... | 892. 1 |

" THE SHINING. "

ZERO is the First Frame which
is 158.12 before the first
Clear Cut, Scene 2.

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|----------------|--|------------|-------|--------|----------------------|
| Starts 0. 0 | INT. OVERLOOK HOTEL - JACK'S APARTMENT - M.S. - DANNY & WENDY sitting at table watching T.V. Set cam.L. WENDY inhales cigarette and looks at her watch. She puts cigarette out cam.R. | | | | MUSIC STARTS 0. 0 |
| | WENDY TO Hon*, DANNY : | 12/1 | 30. 0 | 30.14 | 0.14 |
| | WENDY strokes his hair, then takes hold of his chin and turns his face to her. | | | | |
| | WENDY TO ..listen to me DANNY : for a minute, will you, hon*? | 12/2 | 39. 3 | 42. 0 | 2.13 |
| | She lowers her hand from his chin and strokes his hair. | | | | |
| | WENDY TO I'm just going to DANNY : go and talk to Daddy for a few minutes | 12/3 | 48.15 | 53. 3 | 4. 4 |
| | and I'll be right back. | 12/4 | 54.10 | 56.14 | 2. 4 |
| | I want you to just stay here and watch your cartoons, okay? | 12/5 | 58.15 | 65.15 | 7. 0 |
| | She strokes his hair. | | | | |
| | WENDY TO Okay, hon * ? DANNY: | 12/6 | 71. 9 | 73. 2 | 1. 9 |
| | DANNY holds up his forefinger and wiggles it. | | | | |
| | TONY TO Yes, Mrs. Torrance. WENDY : | 12/7 | 78.12 | 82. 2 | 3. 6 |
| | WENDY kisses DANNY's head. | | | | |
| | WENDY TO All right. DANNY : | 12/8 | 96. 4 | 97. 4 | 1. 0 |
| | Now I'll be back in just about five minutes. | 12/9 | 99. 4 | 104. 4 | 5. 0 |

* "Hon." = Honey.

Cont.

THE SHINING
Reel Twelve (GB), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-----------------------|--|------------|--------|----------------------|------------------------|
| 1 Cont. | WENDY TO I'm gonna lock the DANNY: door behind me. | 12/10 | 106. 8 | 109. 3 | 2.11 |
| | She kisses his head and strokes his hair - then stands up and walks away to door. She stops and picks up a baseball bat from cam.R. She walks away through open doorway, and exits cam.R. | | | | |
| | | | | MUSIC ENDS 159. 0 | |
| | DISSOLVE TO : | | | | |
| 2 Starts 158.12 | INT. HOTEL LOUNGE - M.L.S. WENDY, carrying baseball bat, walks away into Lounge. As she goes, she turns and looks about her - CAMERA TRACKS after her. | | | | MUSIC STARTS 161. 1 |
| | WENDY TO. Jack ...? JACK : | 12/11 | 183. 9 | 185. 3 | 1.10 |
| | She looks about and then moves L-R past table, with his typewriter on it. She walks L-R behind pillar and appears again on the other side. CAMERA TRACKS with her. | | | | |
| | WENDY TO Jack ...? JACK : | 12/12 | 217. 2 | 218. 7 | 1. 5 |
| | WENDY stops and looks about. | | | | |
| | CUT TO : | | | | |
| 3 Starts 224.14 | M.L.S. WENDY, holding bat, in f.g. She turns and walks away to JACK's typewriter on table in b.g. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 4 Starts 249. 2 | M.S. Low Angle - JACK's type- writer in f.g. WENDY moves forward into shot. She looks down at sheet of paper in typewriter. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 5 Starts 272. 5 | M.C.S. Sheet of paper in type- writer, with repetition of line on it, reading : "ALL WORK AND NO PLAY MAKES JACK A DULL BOY." | | | | |

Cont.

THE SHINING
Reel Twelve (6B). Page 3

| Scene | Complete Dialogue | Spot No | Start | End | Ftge |
|--------------|--|---------|-------|-----|--------------|
| Cont. | Sheet of paper is turned up, showing repetition of line. Again sheet of paper is turned up showing repetition of line. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| Starts 58.15 | M.S. Low Angle - WENDY looking down at sheet of paper in typewriter. She looks cam.R - then moves to cam.R. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| Starts 07.14 | M.S. Sheets of paper, filling cardboard box. CAMERA TRACKS IN on top sheet, showing repetition of the line "ALL WORK AND NO PLAY MAKES JACK A DULL BOY." filling sheet. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| Starts 21. 0 | M.S. Low Angle WENDY looking down at box of paper in f.g. She holds up top sheet and looks at it - then puts it down in box. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| Starts 34. 4 | M.C.S. Sheets of paper filling box. WENDY's hand enters cam.L.f.g. She flicks through sheets of paper and sees they are all filled with repetition of line: "ALL WORK AND NO PLAY MAKES JACK A DULL BOY." | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| Starts 75. 0 | M.S. Low Angle - WENDY flicking through sheets of paper in box. | | | | NO DIALOGUE. |
| | CUT TO : | | | | |
| Starts 58.10 | M.S. Pillar. CAMERA TRACKS R-L revealing WENDY, back to camera, looking through sheets of paper in box on table in M.L.S. JACK enters cam.R.f.g. | | | | |

Cont.

THE SHINING
Reel Twelve (GB), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgc |
|------------------------|--|------------|--------|--------|------|
| 11 Cont. | JACK TO How do you like it ? WENDY: | 12/13 | 419. 5 | 420.12 | 1. 7 |
| | WENDY SCREAMS and turns round to face JACK. | | | | |
| | WENDY TO Jack ! JACK : | 12/14 | 425. 0 | 426. 4 | 1. 4 |
| | JACK TO How do you like it ? WENDY: | 12/15 | 431.12 | 433. 3 | 1. 7 |
| | JACK moves away towards table. WENDY walks R-L along table. | | | | |
| | CUT TO : | | | | |
| 12 Starts 442. 9 | M.S. JACK moves forward. CAMERA TRACKS BACK before him. | | | | |
| | JACK TO What are you doing WENDY: down here ? | 12/16 | 448.13 | 452. 3 | 3. 6 |
| | He stops by chair and puts his hand on back of it. | | | | |
| | CUT TO : | | | | |
| 13 Starts 455.10 | M.S. WENDY holding bat. WENDY TO I just eh .. wanted.. JACK : | 12/17 | 459.10 | 465. 0 | 5. 6 |
| | CUT TO : | | | | |
| 14 Starts 465. 4 | M.S. JACK - hand on back of chair. WENDY OFF ..to talk to you. TO JACK: | 12/18 | 466. 0 | 467. 8 | 1. 8 |
| | JACK moves R-L to table. CAMERA TRACKS BACK. | | | | |
| | JACK TO Okay. Let's talk. WENDY: | 12/19 | 471.15 | 476. 6 | 4. 7 |
| | JACK flicks through sheets of paper in box - then looks towards WENDY. | | | | |
| | JACK TO What do you want WENDY: to talk about ? | 12/20 | 491.10 | 493.11 | 2. 1 |
| | CUT TO : | | | | |
| 15 Starts 495.10 | M.S. WENDY holding bat. WENDY TO I ... | 12/21 | 503.12 | 505. 3 | 1. 1 |
| | CUT TO : | | | | |

THE SHINING
Reel Twelve (GB). Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-------------|--|-------------|--------|--------|------|
| 16 | M.S. JACK | | | | |
| Starts 5.11 | WENDY OFF I can't really TO JACK : remember. | 12/22 | 506. 8 | 510. 5 | 3.13 |
| | JACK TO You can't remember. WENDY: | 12/23 | 512.10 | 514.11 | 2. 1 |
| | JACK moves forward L-R. CAMERA PANS with him. | | | | |
| | WENDY OFF No, I can't. TO JACK : | 12/24 | 517. 0 | 520.13 | 3.13 |
| | CUT TO : | | | | |
| 17 | M.S. WENDY, holding bat, Starts moves L-R. CAMERA PANS with her. | NO DIALOGUE | | | |
| 522. 5 | CUT TO : | | | | |
| 18 | INT. HOTEL - JACK'S APARTMENT - Starts M.S. DANNY sitting at table. | | | | |
| 526. 7 | CAMERA TRACKS IN on him. | | | | |
| | JACK OFF Maybe it was about TO WENDY: Danny. | 12/25 | 529. 8 | 533. 8 | 4. 0 |
| | Maybe it was about him. | 12/26 | 538. 0 | 541. 3 | 3. 3 |
| | CUT TO : | | | | |
| 19 | INT. HOTEL - LOBBY - Starts M.S. Blood clear from camera lens | | | | |
| 546. 2 | revealing furniture floating about on river of blood. | | | | |
| | JACK OFF I think we should TO WENDY: discuss Danny. | 12/27 | 547. 7 | 552.10 | 5. 3 |
| | CUT TO : | | | | |
| 20 | INT. HOTEL - CORRIDOR. Starts M.S. Low Angle Door with word | | | | |
| 553.11 | "MURDER" scrawled in reverse on door. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 21 | INT. HOTEL - LOBBY - Starts M.S. Furniture floating on river | | | | |
| 555. 6 | of blood towards camera. | | | | |
| | JACK OFF I think .. TO WENDY: | 12/28 | 556.11 | 558. 4 | 1. 9 |
| | we should discuss what should be done with him. | 12/29 | 559.12 | 564.12 | 5. 0 |
| | CUT TO : | | | | |

THE SHINING
Reel Twelve (GB), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|-------------|--------|--------|---|
| 22 Starts 569.12 | INT. HOTEL LOUNGE - M.S. JACK moves forward. | | | | |
| | JACK TO What should be done WENDY: with him ? | 12/30 | 572.11 | 575. 3 | 2. 8 |
| | CUT TO : | | | | |
| 23 Starts 577. 9 | M.S. WENDY holding bat gives nervous laugh. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 24 Starts 583.13 | M.S. JACK moves forward R-L - CAMERA PANS & TRACKS BACK with him. | | | | |
| | WENDY OFF I don't know. TO JACK : | 12/31 | 584. 0 | 585.12 | 1.12 |
| | JACK TO I don't think that's WENDY : true. | 12/32 | 587. 7 | 589.12 | 2. 5 |
| | I think you have some very definite ideas about what should be done with Danny .. | 12/33 | 590.11 | 597. 6 | 6.11 |
| | and I'd like to know what they are. | 12/34 | 597.13 | 600.15 | 3. 2 |
| | CUT TO : | | | | |
| 25 Starts 601.12 | M.S. WENDY holding bat moves back R-L. CAMERA PANS with her. She weeps. | | | | |
| | WENDY TO Well I .. I think JACK : | 12/35 | 604.10 | 608.14 | 4. 4 |
| | maybe he should be taken to a doctor. | 12/36 | 609.13 | 613.13 | 4. 0 |
| | CUT TO : | | | | |
| 26 Starts 614. 6 | M.S. JACK | | | | |
| | JACK TO You think maybe he WENDY : should be taken to a doctor ? | 12/37 | 614.11 | 619. 2 | 4. 7 |
| | CUT TO : | | | | |
| 27 Starts 619.10 | M.S. WENDY | | | | |
| | WENDY TO Yes.. JACK : | 12/38 | 619.12 | 621. 3 | 2. 1 |
| | CUT TO : | | | | |
| 28 Starts 622.11 | M.S. JACK. | | | | |
| | JACK TO When // do you think WENDY: maybe he should be CUT TO : taken to a doctor? | 12/39 | 622. 2 | 627. 2 | 5. 0 |
| | | | | | (This Spot starts 9 frames before the Cut into Sc. 28) |

THE SHINING
Reel Twelve (GB), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgc |
|--------------------------------|--|------------|--------|--------|---|
| 29 arts Starts 627.15 | M.S. WENDY holding bat.. WENDY TO As soon as possible? JACK : CUT TO : | 12/40 | 628.15 | 631. 6 | 2. 7 (This Spot runs 7 frames over the Cut into Sc. 30) |
| 30 Starts 630.15 | M.S. JACK JACK TO As soon as possible. WENDY: WENDY OFF Jack ... TO JACK : CUT TO : | 12/41 | 631.13 | 634. 4 | 2. 7 |
| 31 Starts 637. 7 | M.S. WENDY holding bat. WENDY TO ..please... JACK : CUT TO : | 12/43 | 639. 6 | 640. 7 | 1. 1 |
| 32 Starts 641.13 | M.S. JACK moves forward - CAMERA TRACKS BACK before him. JACK TO You believe his WENDY: health might be at stake ? CUT TO : | 12/44 | 643.10 | 647. 4 | 3.10 |
| 33 Starts 648.12 | M.S. WENDY holding bat moves back. WENDY TO Ye..yes. JACK : CUT TO : | 12/45 | 650. 1 | 652. 0 | 1.15 |
| 34 Starts 653. 9 | M.S. JACK moves forward. CAMERA TRACKS BACK before him. JACK TO And you are concerned WENDY: about him ? CUT TO : | 12/46 | 654.15 | 658. 0 | 3. 1 |
| 35 Starts 659. 3 | M.S. WENDY holding bat moves back. WENDY TO Yes. JACK : CUT TO : | 12/47 | 659. 8 | 661. 5 | 1.13 |
| 36 Starts 662. 6 | M.S. JACK points to himself as he moves forward. JACK TO And are you concerned WENDY : about me ? CUT TO : | 12/48 | 662.14 | 663. 5 | 2. 7 |

THE SHINING
Reel Twelve (63), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------|--|---------|--------|--------|---|
| Starts 666. 5 | M.S. WENDY holding bat moves backwards. | | | | |
| | WENDY TO JACK : Of course I am. | 12/49 | 667.10 | 669. 8 | 1.14 |
| | JACK OFF TO WENDY: Of course you are. | 12/50 | 669.10 | 671.14 | 2. 4 |
| | CUT TO : | | | | |
| 38 Starts 672.15 | M.S. JACK moves forward. CAMERA TRACKS BACK before him. He points to himself and gestures. | | | | |
| | JACK TO WENDY: Have you ever thought about my responsibilities ? | 12/51 | 673. 3 | 677.11 | 4. 8 |
| | WENDY OFF TO JACK : Oh Jack, what are you talking about ? | 12/52 | 678. 1 | 680.14 | 2.13 |
| | JACK TO WENDY: Have you ever had a single moment's thought about my responsibilities ? | 12/53 | 681. 0 | 688. 3 | 7. 3 |
| | Have you ever thought for a single solitary moment about my respon//sibilities to my employers ? | 12/54 | 688. 5 | 695.10 | 7. 5 |
| | CUT TO : | | | | (This Spot runs 37 frames over the Cut into Sc. 39) |
| 39 Starts 693. 5 | M.S. WENDY holding bat moves backwards. | | | | |
| | CUT TO : | | | | |
| 40 Starts 696.13 | M.S. JACK moves forward - CAMERA TRACKS BACK before him. | | | | |
| | JACK TO WENDY: Has it ever occurred to you that I have agreed to look after the Overlook Hotel until May the first? | 12/55 | 696.15 | 704. 1 | 7. 2 |
| | Does it matter to you at all | 12/56 | 705.12 | 708. 8 | 2.12 |
| | that the owners have placed their complete confidence and trust in me, and that I have signed a letter of agreement, | 12/57 | 709. 0 | 716. 6 | 7. 6 |

Cont.

THE SHINING
Reel Twelve (GB). Page 9

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|--|--------|--------|------|
| 40 ent. | JACK TO a contract, in which WENDY: I have accepted that responsibility ? | 12/58 | 716. 8 | 722. 3 | 5.11 |
| | CUT TO : | (This Spot runs 8 frames over the Cut into Sc. 41) | | | |
| 41 Starts 721.11 | M.S. WENDY holding bat moves backwards L-R to foot of stairs. CAMERA PANS with her. She moves onto first step. | | | | |
| | JACK OFF Do you have the TO WENDY: slightest idea what a moral and ethical principal is ? Do you ? | 12/59 | 723. 9 | 730.11 | 7. 2 |
| | CUT TO : | | | | |
| 42 Starts 732. 0 | M.S. JACK moves forward L-R. CAMERA PANS with him. | | | | |
| | JACK TO Has it ever occurred WENDY: to you what would happen to my future, | 12/60 | 732. 5 | 736.13 | 4. 8 |
| | if I were to fail to live up to my respon- sibilities ? | 12/61 | 737. 2 | 740.12 | 3.10 |
| | CUT TO : | (This Spot runs 22 frames over the Cut into Sc. 43) | | | |
| 43 Starts 739. 7 | M.S. WENDY holding bat backs up stairs. | | | | |
| | JACK OFF Has it ever occurred TO WENDY : to you ? | 12/62 | 741. 0 | 743. 0 | 2. 0 |
| | JACK moves in cam.R.f.g. | | | | |
| | JACK TO Has it ? WENDY: | 12/63 | 743. 7 | 744.11 | 1. 4 |
| | WENDY swinging bat before her backs up stairs. JACK moves after her. CAMERA TRACKS FORWARD after them. | | | | |
| | WENDY TO Stay away from me ! JACK : | 12/64 | 744.14 | 746. 4 | 1. 6 |
| | JACK TO Why ? WENDY : | 12/65 | 748. 5 | 749. 3 | 0.14 |
| | WENDY TO I just want to go JACK : back to my room. | 12/66 | 750.10 | 754. 1 | 3. 7 |
| | JACK TO Why ? WENDY: | 12/67 | 755. 5 | 756. 0 | 0.11 |

WENDY sobs.

Cont.

THE SHINING
Reel Twelve (6B), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgc |
|------------------------|--|------------|--------|--------|---|
| Cont. | WENDY TO JACK : | | | | |
| | Well... I'm very confused, | 12/68 | 758. 3 | 764. 1 | 5.14 |
| | and I just need a chance to think things over. | 12/69 | 765.15 | 771. 3 | 5. 4 |
| | CUT TO : | | | | |
| 44 Starts 772. 7 | M.S. High Angle JACK over WENDY. He moves forward up stairs. She backs away. CAMERA TRACKS BACK and UP before them. | | | | |
| | JACK TO WENDY: | | | | |
| | You've had your whole fucking* life to think things over - | 12/70 | 773. 0 | 778.15 | 5.15 |
| | what's good a few minutes more going to do you now ? | 12/71 | 779. 3 | 782. 8 | 3. 5 |
| | WENDY TO JACK : | | | | |
| | Jack .. stay away from me .. please. | 12/72 | 783. 6 | 788. 5 | 4.15 |
| | JACK reaches up to her. | | | | |
| | WENDY TO JACK : | | | | |
| | Don't hurt me! Don't hurt me! | 12/73 | 790. 9 | 793. 3 | 2.10 |
| | | | | | (This Spot overlaps with Spot 12/74) |
| | JACK TO WENDY : | | | | |
| | I'm not going to hurt you. | 12/74 | 792.10 | 794. 8 | 1.14 |
| | WENDY swings bat in front of her as she backs up stairs. | | | | |
| | WENDY TO JACK : | | | | |
| | Stay away from me, | 12/75 | 794.10 | 796. 0 | 1. 6 |
| | JACK TO WENDY : | | | | |
| | Wendy ! | 12/76 | 796. 2 | 796.15 | 0.13 |
| | WENDY TO JACK : | | | | |
| | Stay away...! | 12/77 | 797. 1 | 798. 4 | 1. 3 |
| | JACK TO WENDY: | | | | |
| | Darling, light of my life, I'm not going to hurt you. | 12/78 | 798. 6 | 805. 3 | 6.13 |
| | You didn't let me finish my sentence. I said 'I'm not going to hurt you ... | 12/79 | 805.11 | 812. 1 | 6. 6 |

Cont.

fucking = derogatory swearing.

THE SHINING
Reel Twelve (6B), Page 11

| <u>Scene No</u> | <u>Complete Dialogue</u> | <u>Spot No</u> | <u>Start</u> | <u>End</u> | <u>Ftgs</u> |
|------------------------|---|--------------------|--------------|------------|-------------|
| Cont. | JACK TO WENDY: ..I'm just going to bash your brains in ! | 12/80 | 812. 5 | 815.15 | 3.10 |
| | I'm going to bash them right to fuck* in. | 12/81 | 817. 2 | 820. 5 | 3. 3 |
| | WENDY waves bat in front of her. JACK laughs. | | | | |
| | WENDY TO JACK : Stay away from me ! | 12/82 | 823. 0 | 824.12 | 1.12 |
| | CUT TO : | | | | |
| 45 Starts 825. 8 | M.S. Low Angle WENDY swinging bat in front of her, backs up stairs. JACK follows her - CAMERA TRACKS FORWARD after them. | | | | |
| | WENDY TO JACK : Stay away from me ! | 12/83 | 826. 1 | 827.13 | 1.12 |
| | JACK TO WENDY: I'm not going to hurt you. | 12/84 | 828. 0 | 830. 3 | 2. 3 |
| | WENDY TO JACK : Stay away from me ! | 12/85 | 832. 1 | 833. 8 | 1. 7 |
| | CUT TO : | | | | |
| 46 Starts 834. 8 | M.S. High Angle JACK over WENDY. She swings bat in front of her, as she backs away and he follows her. | | | | |
| | WENDY TO JACK : Stay away from me ! Please... | 12/86 | 834. 8 | 838.10 | 4. 2 |
| | JACK TO WENDY: Stop swinging the bat. | 12/87 | 841. 1 | 843. 3 | 2. 2 |
| | WENDY TO JACK : Stay away from me. | 12/88 | 843.12 | 845. 0 | 1. 4 |
| | JACK TO WENDY: Put the bat down, Wendy. | 12/89 | 846.14 | 848.14 | 2. 0 |
| | WENDY TO JACK : Stop it ! | 12/90 | 849. 2 | 850.11 | 1. 9 |
| | JACK TO WENDY: Wendy give me the bat. | 12/91 | 851.10 | 855. 2 | 3. 8 |

Cont.

* 'to fuck' = derogatory swearing -

THE SHINING
Reel Twelve (GB), Page 12

| Scene No | Complete Dialogue | Spot No | Start | End | Ftgs |
|------------------------|---|------------|--------|--------|------|
| Cont. | WENDY TO JACK : Stay..stay away ! | 12/92 | 855.11 | 858.14 | 3. 3 |
| | JACK TO WENDY: Give me the bat. | 12/93 | 859. 1 | 860. 3 | 1. 2 |
| | CUT TO : | | | | |
| 47 Starts 861. 2 | M.S. Low Angle WENDY over JACK. CAMERA TRACKS FORWARD as they come up stairs. | | | | |
| | WENDY TO JACK : Stay away from me... | 12/94 | 861. 3 | 862. 5 | 1. 2 |
| | JACK TO WENDY: Give me the bat. | 12/95 | 863. 5 | 864. 5 | 1. 0 |
| | WENDY TO JACK : Jack, stay away from me ! | 12/96 | 864. 7 | 866.14 | 2. 7 |
| | JACK TO WENDY: Stop swinging the bat. | 12/97 | 867. 0 | 868.12 | 1.12 |
| | WENDY TO JACK : Get down. | 12/98 | 868.13 | 870. 1 | 1. 4 |
| | CUT TO : | | | | |
| 48 Starts 70.13 | M.S. High Angle JACK over WENDY. She swings bat in front of her as they move up stairs. CAMERA TRACKS with them. | | | | |
| | JACK TO WENDY: Give me the bat. | 12/99 | 870.13 | 872. 1 | 1. 4 |
| | WENDY TO JACK : Go away from me. | 12/100 | 873. 1 | 874. 0 | 0.15 |
| | JACK TO WENDY: Wendy ... | 12/101 | 874. 1 | 875. 2 | 1. 1 |
| | WENDY TO JACK : Go away. | 12/102 | 875. 6 | 876. 3 | 0.13 |
| | JACK TO WENDY: Give me the bat. | 12/103 | 876. 5 | 877.12 | 1. 7 |
| | WENDY TO JACK : Go away. | 12/104 | 877.14 | 878. 7 | 0. 9 |
| | JACK TO WENDY: Give me the bat. | 12/105 | 878. 8 | 879.10 | 1. 2 |

JACK reaches up with hand. WENDY
hits his hand with bat. SHE SCREAMS.
HE YELLS and grabs his wrist.

CUT TO :

THE SHINING
Reel Twelve (6B), Page 13

| Scene No | Complete Dialogue | Spot No | Start | End | - | Ftge |
|------------------------|---|------------|--------|--------|---|--|
| | M.S. Low Angle WENDY over JACK. | | | | | (This Spot starts 4 frames over the Cut into Scene 49) |
| starts 880.14 | JACK TO Goddamn*! WENDY: | 12/106 | 880.10 | 881.10 | | 1. 0 |
| | WENDY hits JACK on head with bat. | | | | | |
| | CUT TO : | | | | | |
| 50 Starts 883. 3 | M.S. High Angle JACK over WENDY - he throws up hand and leans back. | | | | | NO DIALOGUE |
| | CUT TO : | | | | | |
| 51 Starts 884.14 | M.L.S. Low Angle WENDY over JACK. He falls backwards down stairs. CAMERA PANS L-R with him as he somersaults down stairs, stopping face down on half landing. | | | | | NO DIALOGUE |
| | CUT TO : | | | | | |
| 52 Starts 892.14 | M.L.S. High Angle WENDY back to camera at top of stairs. JACK lying facedown on half landing. | | | | | |
| | WENDY TO Oh....oh ! SELF: | 12/107 | 893.12 | 898. 1 | | 4. 4 |
| | DISSOLVE TO : | | | | | |
| 53 Starts 900. 4 | INT. HOTEL - KITCHEN - M.C.S. JACK lying on his back on floor. He GROANS as he is dragged along R-L. CAMERA TRACKS with him. | | | | | NO DIALOGUE |

CUT TO :

END OF REEL TWELVE (6B)

NUMBER OF INSERTS : Three (Scenes 5, 7 & 9)

Footage from end of 12/107 to last Action Frame... 39.11
Footage from 0.0 to last Action Frame..... 937.12

* 'Goddamn!' = blasphemous swearing.

" THE SHINING. "

ZERO is the "START" Frame
which is 12. 0' before the
First Action Frame.

| <u>Scene No</u> | <u>Complete Dialogue</u> | <u>Spot No</u> | <u>Start</u> | <u>End</u> | <u>Ftge</u> |
|----------------------|---|--------------------|--------------|------------|-------------|
| 1 Starts 12. 0 | INT. OVERLOOK HOTEL - KITCHEN - M.S. WENDY, holding JACK's ankles, drags him backwards to food store door. She undoes bolt, then tries to open door. JACK GROANS. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 2 Starts 32. 1 | M.S. Low Angle WENDY tugging at handle. JACK GROANS OFF. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 3 Starts 35.11 | M.C.S. WENDY tugging at handle. She looks down cam.R. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 4 Starts 42. 8 | M.C.S. JACK, lying on his back on the floor GROANING, starts to come to. His eyes open and he lifts his head up. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 5 Starts 49. 0 | M.C.S. WENDY, tugging at door handle. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 6 Starts 51.13 | M.C.S. WENDY's hand on handle. She takes out pin on chain in handle and tugs handle open. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 7 Starts 56. 7 | M.S. WENDY swings door open, Then she takes hold of JACK's ankles. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 8 Starts 51. 4 | M.C.S. JACK. JACK TO WENDY: Hey ... what are you doing ? | 13/1 | 62. 4 | 65.12 | 3. 8 |
| | CUT TO : | | | | |
| 9 Starts 56. 9 | M.S. WENDY pulling JACK by the legs into food store. | | | | |

Cont.

THE SHINING
Reel Thirteen (7A), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|---------|--------|--------|------|
| ont. | JACK TO Ohhh .. what are you WENDY : doing ? | 13/2 | 67.12 | 71. 6 | 3.10 |
| | CUT TO : | | | | |
| 10 Starts 72.14 | M.S. High Angle JACK on his back being dragged through door into food store. | | | | |
| | JACK TO Hey, wait a minute.. | 13/3 | 73. 6 | 77.15 | 4. 9 |
| | WENDY : What are you doing ? | 13/4 | 80.15 | 82.12 | 1.13 |
| | WENDY puts his feet down and moves away to door. | | | | |
| | JACK TO What are you doing ? | 13/5 | 88. 0 | 89. 8 | 1. 8 |
| | WENDY: | | | | |
| | CUT TO : | | | | |
| 11 Starts 89.14 | M.S. Low Angle WENDY's feet and legs move forward from JACK - She exits cam.R.f.g. JACK rolls over onto his elbow. Door closes in f.g. | | | | |
| | CUT TO : | | | | |
| 12 Starts 94.13 | M.S. JACK on floor in f.g. WENDY in b.g. closes the door. JACK gets onto his feet. He GROANS and grips his R. ankle, staggering against cardboard boxes. They fall down onto him. | | | | |
| | CUT TO : | | | | |
| 13 Starts 105. 0 | INT. HOTEL KITCHEN - M.S. WENDY puts pin in handle, and backs L-R away from door. CAMERA PANS with her. | | | | |
| | JACK OFF Hey, wait a minute! | 13/6 | 109. 5 | 112. 2 | 2.13 |
| | TO WENDY: | | | | |
| | WENDY turns away and looks about. | | | | |
| | JACK OFF What are you doing ? | 13/7 | 116. 9 | 118. 0 | 1. 7 |
| | TO WENDY: | | | | |
| | WENDY sees knife in rack on wall and lifts it out of rack. She turns to face food store door. | | | | |

Cont.

THE SHINING
Reel Thirteen (7A), Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|----------|--|---------|--------|--------|------|
| 3 | | | | | |
| ont. | JACK OFF Open the door. TO WENDY: | 13/8 | 119. 6 | 120.11 | 1. 5 |
| | WENDY backs away to table. | | | | |
| | JACK OFF Goddamit*! Let me TO WENDY: out of here! Open the goddam* door. | 13/9 | 123.12 | 130. 1 | 6. 5 |
| | WENDY, resting one hand on table, weeps as she sinks to her knees. | | | | |
| | CUT TO : | | | | |
| 14 | INT. HOTEL - FOOD STORE ROOM - Starts M.C.S. Low Angle - JACK. 133. 6 | | | | |
| | JACK TO Wendy, listen. WENDY: Let me out of here and I'll forget the whole goddam thing. | 13/10 | 136. 4 | 142.14 | 6.10 |
| | It'll be just like nothing ever happened. | 13/11 | 143. 9 | 146. 8 | 2.15 |
| | | | | | |
| | | | | | |
| | CUT TO : | | | | |
| 15 | INT. HOTEL - KITCHEN - Starts M.S. WENDY kneeling by table. 147. 7 She is weeping and puts her hand up to her head. | | | | |
| | | | | | |
| | CUT TO : | | | | |
| 16 | INT. FOOD STORE ROOM - Starts M.C.S. Low Angle JACK listens 153. 8 to her weeping. | | | | |
| | JACK TO Wendy, baby.. WENDY : | 13/12 | 167. 5 | 170. 7 | 3. 2 |
| | He puts hand up to head. | | | | |
| | JACK TO I think you hurt WENDY: my head real bad. | 13/13 | 173. 4 | 177. 3 | 3.15 |
| | He takes his hand away from his head. | | | | |
| | JACK TO I'm dizzy. I need WENDY: a doctor. | 13/14 | 180. 8 | 187. 0 | 6. 8 |
| | CUT TO : | | | | |
| 17 | INT. KITCHEN - Starts M.S. WENDY weeping as she kneels 190. 9 by table. | | | | |

* "Goddamit" or "Goddam" = blasphemous swearing.

Cont.

THE SHINING
 Reel Thirteen (7A), Page 1

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|----------|---|---------|--------|--------|---|
| 17 | JACK OFF Honey .. | 13/15 | 198. 1 | 199. 2 | 1. 1 |
| Cont. | TO WENDY: don't leave me in here. | 13/16 | 204. 0 | 207. 0 | 3. 0 |
| | WENDY stands up. CAMERA TILTS UP with her. | | | | |
| | WENDY TO JACK : I'm gonna go now - | 13/17 | 220. 5 | 223. 0 | 2.11 |
| | WENDY walks R-L. CAMERA PANS with her to food store room door. | | | | |
| | WENDY TO JACK : I'm going to try and get ..get Danny down to the Sidewinder.. | 13/18 | 228. 0 | 235. 0 | 7. 0 |
| | in the Snowcat today. | 13/19 | 238. 7 | 239. 6 | 2.15 |
| | She weeps. | | | | |
| | WENDY TO JACK : I'll bring back a doctor. | 13/20 | 243. 5 | 248.10 | 3. 5 |
| | | | | | (This Spot runs 8 frames over the Cut into Sc.22) |
| | CUT TO : | | | | |
| 18 | INT. FOOD STORE ROOM - | | | | |
| Starts | M.C.S. JACK | | | | |
| 246. 2 | JACK TO Wendy.. | 13/21 | 248.13 | 249.11 | 0.14 |
| | WENDY: | | | | |
| | WENDY OFF I'm gonna go now. | 13/22 | 254. 3 | 256. 2 | 1.15 |
| | TO JACK : | | | | |
| | JACK TO Wendy.. | 13/23 | 258. 2 | 259. 9 | 1. 7 |
| | WENDY: | | | | |
| | CUT TO : | | | | |
| 19 | INT. KITCHEN - | | | | |
| Starts | M.S. WENDY weeping turns to food store door. | | | | |
| 261.12 | WENDY TO Yes ? | 13/24 | 264. 0 | 265.12 | 1.12 |
| | JACK : | | | | |
| | CUT TO : | | | | |
| 20 | INT. FOOD STORE ROOM - | | | | |
| Starts | M.C.S. JACK smiling. | | | | |
| 66.13 | JACK TO You've got a big surprise coming to you. | 13/25 | 268. 0 | 272. 8 | 4. 8 |
| | WENDY : | | | | |
| | He laughs. | | | | |
| | JACK TO You're not going anywhere. | 13/26 | 275.10 | 278.14 | 3. 4 |
| | WENDY: | | | | Cont |

THE SHINING
Reel Thirteen (7A), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|---------|--------|--------|------|
| 20 Cont. | He laughs. | | | | |
| | CUT TO : | | | | |
| 21 Starts 281. 7 | INT. KITCHEN - M.S. WENDY by food store door. | | | | |
| | JACK OFF TO WENDY: Go check out the Snowcat and the radio and see what I mean. | 13/27 | 282. 8 | 287.10 | 5. 2 |
| | He laughs off. | | | | |
| | JACK OFF TO WENDY: Go check it out ! | 13/28 | 295. 5 | 297. 7 | 2. 2 |
| | He laughs off. WENDY exits cam.L. | | | | |
| | CUT TO: | | | | |
| 22 Starts 299.13 | INT. FOOD STORE ROOM - M.C.S. JACK laughing. | | | | |
| | JACK TO WENDY: Go check it out ! | 13/29 | 301. 6 | 304. 0 | 2.10 |
| | He laughs. | | | | |
| | JACK TO WENDY: Go check it out ! | 13/30 | 309.12 | 312. 0 | 2. 4 |
| | He laughs. | | | | |
| | CUT TO : | | | | |
| 23 Starts 316. 6 | INT. HOTEL - CORRIDOR - M.L.S. WENDY carrying knife runs forward - CAMERA PANS L-R with her as she runs to door. She forces it open. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 24 Starts 327. 6 | EXT HOTEL - M.L.S. WENDY forces door open against snow and walks out on snow. CAMERA PANS L-R with her to edge of porch. She runs away to b.g. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 5 Starts 349. 1 | M.L.S. WENDY runs L-R along front of hotel - CAMERA TRACKS with her. | | | | |
| | NO DIALOGUE | | | | |
| | CUT TO : | | | | |
| 26 Starts 359.11 | INT. HOTEL - GARAGE - M.S. Snowcat in garage. WENDY seen through open doorway. She runs forward and enters garage, | | | | |

Cont.

THE SHINING
Reel Thirteen (7A), Page 6

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|--------|--------|------|
| 26 Cont. | carrying knife. She stops at entrance. Then she moves L-R towards Snowcat, and picks up distributor cap. CAMERA TRACKS IN on her, reacting to damaged distributor cap. | | | | |
| | CUT TO : | | | | |
| 27 Starts 413.11 | BLACK FRAMES. Superimposed over : | | | | |
| | 4 p.m. | | | | |
| | CUT TO : | | | | |
| 28 Starts 418. 3 | EXT HOTEL - L.S. Overlook Hotel in b.g. Snow and trees in f.g. | | | | |
| | CUT TO : | | | | |
| 29 Starts 426. 5 | INT. HOTEL - FOOD STORE ROOM - M.C.S. JACK asleep on sacks. CAMERA TRACKS BACK. KNOCK ON DOOR OFF. JACK stirs and rubs his eyes. KNOCK ON DOOR OFF. Jack sits up. | | | | |
| | JACK TO Wendy ? WENDY: | 13/31 | 469.10 | 471. 1 | 1. 7 |
| | CAMERA TRACKS BACK as JACK feels his R. ankle. | | | | |
| | GRADY OFF TO JACK : It's Grady, Mr. Torrance. Delbert Grady. | 13/32 | 474. 5 | 481. 5 | 7. 0 |
| | JACK TO GRADY: Grady ... oh. | 13/33 | 484. 4 | 489. 1 | 4.13 |
| | JACK puts his hand up on shelf. | | | | |
| | JACK TO GRADY : Oh Grady ..right. | 13/34 | 493.12 | 500. 4 | 6. 8 |
| | Grady .. er .. | 13/35 | 503. 1 | 505. 3 | 2. 2 |
| | JACK stands up and moves R-L behind shelves towards door. CAMERA TRACKS with him. | | | | |
| | JACK TO GRADY : Hullo Grady. | 13/36 | 517. 1 | 518.15 | 1.14 |

Cont.

THE SHINING
Reel Thirteen (7A), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|---------|--------|--------|------|
| 29 Cont. | JACK moves R-L to door and leans on it with his hand. | | | | |
| | GRADY OFF TO JACK : Mr. Torrance, | 13/37 | 526.15 | 528. 9 | 1.10 |
| | I see you can hardly have taken care of the ... | 13/38 | 532. 7 | 537. 3 | 4.12 |
| | CUT TO : | | | | |
| 30 Starts 538.15 | M.C.S. JACK by door. | | | | |
| | GRADY OFF TO JACK : business // we discussed. | 13/39 | 538. 6 | 542. 7 | 4. 1 |
| | He moves back R-L from door. | | | | |
| | JACK TO GRADY : No need to rub it in, Mr. Grady. | 13/40 | 552.13 | 556. 7 | 3.10 |
| | I'll deal with that situation as soon as I get out of here. | 13/41 | 558. 6 | 563.14 | 5. 8 |
| | GRADY OFF TO JACK : Will you indeed, Mr. Torrance. | 13/42 | 566. 1 | 569. 3 | 3. 2 |
| | He puts his hand up to his head. | | | | |
| | GRADY OFF TO JACK : I wonder. I have my doubts. | 13/43 | 571. 0 | 577.10 | 6.10 |
| | He lowers his hand from his head. | | | | |
| | GRADY OFF TO JACK : I and others have come to believe .. | 13/44 | 580. 5 | 586. 2 | 5.13 |
| | that your heart is not in this, | 13/45 | 587. 2 | 590. 8 | 3. 6 |
| | that you haven't the belly for it. | 13/46 | 592. 8 | 595. 6 | 2.14 |
| | JACK laughs. | | | | |
| | JACK TO GRADY : Just give me one more chance to prove it, Mr. Grady. | 13/47 | 605.10 | 611. 0 | 5. 6 |
| | That's all I ask. | 13/48 | 613. 3 | 615. 3 | 2. 0 |
| | GRADY OFF TO JACK : Your wife appears to be stronger than we imagined, Mr. Torrance. | 13/49 | 618. 8 | 624. 7 | 5.15 |
| | Somewhat more resourceful, | 13/50 | 625. 0 | 629.12 | 4.12 |

Cont.

THE SHINING
Reel Thirteen (7A), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|----------|--|---------|--------|--------|------|
| 30 t. | GRADY OFF she seems to have TO JACK : got the better of you. | 13/51 | 631. 1 | 634. 5 | 3. 4 |
| | JACK TO For the moment, GRADY : Mr. Grady. Only for the moment. | 13/52 | 640. 1 | 647. 6 | 7. 5 |
| | GRADY OFF I fear that you will TO JACK : have to deal with this matter | 13/53 | 651. 1 | 656. 6 | 5. 5 |
| | in the harshest possible way, Mr. Torrance. | 13/54 | 657.14 | 662. 6 | 4. 8 |
| | I fear that is the only thing to do. | 13/55 | 664. 3 | 669. 5 | 5.12 |
| | JACK TO There's nothing I look GRADY : forward to with the greater pleasure, | 13/56 | 675.15 | 682. 0 | 6. 1 |
| | Mr. Grady. | 13/57 | 682.12 | 684. 4 | 1. 8 |
| | GRADY OFF You give your word TO JACK : on that do you, Mr. Torrance ? | 13/58 | 687. 6 | 690.10 | 3. 4 |
| | JACK nods his head. | | | | |
| | JACK TO I give you my word. GRADY : | 13/59 | 693. 9 | 696. 0 | 2. 7 |

SOUND OF BOLT BEING DRAWN
& HANDLE BEING UNFASTENED OFF.

CUT TO :

31. EXT ROAD - NIGHT -
Starts L.S. HALLORAN driving Snowcat
720.10 forward along snow-covered road
between banks of trees.

NO DIALOGUE

MUSIC STARTS
720.10

DISSOLVE TO :

32 INT. HALLORAN'S SNOWCAT -
Starts M.C.S. HALLORAN driving Snowcat
756. 0 L-R along road.

NO DIALOGUE

DISSOLVE TO :

33 M.S. Shooting from behind
Starts HALLORAN sitting cam.L through
783. 0 windscreen, with wipers working,
as he moves forward along snow-
covered road. Trees on either
side of road.

NO DIALOGUE

CUT TO :

THE SHINING
Reel Thirteen (7A), Page 9

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-----------------------|---|------------|--------|--------|------|
| 1 Starts 803. 9 | INT. HOTEL - JACK'S APART- MENT - NIGHT - M.C.S. - DANNY moves away R-L towards his MOTHER asleep in bed. CAMERA PANS with him. | | | | |
| | TONY'S Red Rum. | 13/60 | 804.14 | 807. 8 | 2.10 |
| | VOICE : Red Rum. | 13/61 | 810. 0 | 813.12 | 3.12 |
| | Red Rum. | 13/62 | 815. 7 | 818. 5 | 2.14 |
| | Red Rum. | 13/63 | 820.15 | 823.15 | 3. 0 |
| | DANNY stops beside WENDY asleep in bed. | | | | |
| | TONY'S Red Rum. | 13/64 | 828. 3 | 830.12 | 2. 9 |
| | VOICE : | | | | |
| | WENDY stirs in bed. DANNY reaches out with his hand for knife on table cam.R of bed. | | | | |
| | TONY'S Red Rum | 13/65 | 834. 4 | 837. 2 | 2.14 |
| | VOICE: | | | | |
| | DANNY holds up knife. | | | | |
| | TONY'S Red Rum. | 13/66 | 839.12 | 843. 1 | 3. 5 |
| | VOICE : Red Rum. | 13/67 | 846. 0 | 848.10 | 2.10 |
| | He feels blade. | | | | |
| | TONY'S Red Rum. | 13/68 | 852. 2 | 854.10 | 2. 8 |
| | VOICE: Red Rum. | 13/69 | 857. 2 | 860. 4 | 3. 2 |
| | He takes hand away from blade. | | | | |
| | TONY'S Red Rum. | 13/70 | 864. 3 | 867. 8 | 3. 5 |
| | VOICE : | | | | |
| | He turns away from bed and holding knife up walks L-R. CAMERA PANS with him. | | | | |
| | TONY'S Red Rum. | 13/71 | 870. 2 | 872.12 | 2.10 |
| | VOICE : Red Rum. | 13/72 | 876. 1 | 878.13 | 2.12 |
| | Red Rum. | 13/73 | 883. 1 | 886. 3 | 3. 2 |
| | Red Rum. | 13/74 | 888. 8 | 891. 1 | 2. 9 |
| | Red Rum. | 13/75 | 894.15 | 897. 8 | 2. 9 |
| | He stops by dressing table. | | | | |

Cont.

THE SHINING
Reel Thirteen (7A), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-------------|--|------------|--------|--------|------|
| 34 | TONY'S Red Rum. | 13/76 | 900. 2 | 902.14 | 2.12 |
| Cont. | VOICE : | | | | |
| | He picks up lipstick from dressing table. | | | | |
| | TONY'S Red Rum. | 13/77 | 906. 2 | 909. 3 | 3. 1 |
| | VOICE : | | | | |
| | Red Rum. | 13/78 | 912. 4 | 915. 1 | 2.13 |
| | He turns away from dressing table. | | | | |
| | TONY'S Red Rum. | 13/79 | 917. 6 | 920. 1 | 2.11 |
| | VOICE : | | | | |
| | DANNY walks R-L away to door - CAMERA PANS with him. | | | | |
| | TONY'S Red Rum. | 13/80 | 921.15 | 925. 6 | 3. 7 |
| | VOICE: | | | | |
| | Red Rum. | 13/81 | 927.12 | 930. 7 | 2.11 |
| | Red Rum. | 13/82 | 938.11 | 941. 5 | 2.10 |

MUSIC
CONTINUES

CUT TO:

END OF REEL THIRTEEN 97A.

NUMBER OF INSERTS : Nil.

| | |
|---|--------|
| Footage from end of 13/82 to last Action Frame... | 1.14 |
| Footage from "START" to last Action Frame..... | 943. 3 |
| Footage of reel without 12.0' Leader..... | 931. 3 |

" THE SHINING. "

ZERO is the First Frame which
is 55. 5 before the first
Clear Cut, Scene 2.

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|----------------------|---|------------|-------|-------|--|
| 1 Starts 0. 0 | INT. OVERLOOK HOTEL - JACK'S APARTMENT - NIGHT - H.S. - DANNY holding knife and lipstick at door. WENDY asleep in bed in b.g. | | | | MUSIC CONTINUES |
| | TONY'S Red Rum. Red Rum. VOICE : | 14/1 | 2. 8 | 9. 6 | 6.14 |
| | He starts to write with lipstick the word " MURDER " IN reverse on the door. | | | | |
| | TONY'S Red Rum. Red Rum. VOICE : | 14/2 | 11. 4 | 18. 4 | 7. 0 |
| | Red Rum. Red Rum. | 14/3 | 20. 4 | 27. 4 | 7. 0 |
| | Red Rum. Red Rum. | 14/4 | 30. 2 | 37. 2 | 7. 0 |
| | He finishes writing word and looks at word. | | | | |
| | TONY'S Red Rum. Red Rum. VOICE: | 14/5 | 39.15 | 46. 0 | 6. 1 |
| | He turns and walks away to WENDY asleep in bed. | | | | |
| | TONY'S Red Rum. Red Rum. VOICE: Red Rum. | 14/6 | 48.11 | 54.10 | 5.15 |
| | WENDY wakes and sits up with a SHRIEK. | | | | |
| | CUT TO : | | | | |
| 2 Starts 55. 5 | M.S. DANNY beside WENDY in bed. DANNY TO Red Rum. Red Rum. SELF: Red Rum. | 14/7 | 55. 6 | 61. 4 | 5.14 (This Spot overlaps with Spot 14/8) |
| | WENDY gets out of bed and takes knife away from him. | | | | |
| | WENDY TO Danny. Danny, stop DANNY: it. Danny ! | 14/8 | 60. 1 | 66. 2 | 6. 1 (This Spot overlaps with Spot 14/9) |

Cont.

THE SHINING
Reel Fourteen (7B)... Page 2

| Scene | Complete Dialogue | Spot No | Start | End | Time |
|----------------------|--|---|-------|-------|--------------|
| 2 Cont. | DANNY TO Red Rum. Red Rum. SELF: Red Rum. Red Rum. | 14/9 | 61.10 | 69.1 | 7.7 |
| | WENDY puts her arms round DANNY and pulls him towards her. She looks over his shoulder. | (This Spot overlaps with Spot 14/10) | | | |
| | WENDY TO Eh... DANNY: | 14/10 | 67.0 | 67.11 | 0.11 |
| | She reacts - CAMERA ZOOMS IN on her face. | | | | |
| | CUT TO : | | | | |
| 3 Starts 69.9 | M.S. WENDY'S P.O.V. The word "MURDER" written by DANNY on door - reflected in mirror. CAMERA ZOOMS IN on word. SOUND OF AXE STRIKING DOOR OFF. | | | | |
| | CUT TO : | | | | NO DIALOGUE. |
| 4 Starts 75.4 | M.C.S. WENDY shrieks and looks cam.L. She puts her hand up to DANNY's head. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 5 Starts 77.8 | INT. HOTEL - CORRIDOR - M.S. JACK swings axe at front door of his apartment. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 6 Starts 84.2 | INT. JACK'S APARTMENT - M.S. WENDY holding DANNY in her arms gets up off bed. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 7 Starts 87.10 | INT. HOTEL - CORRIDOR - M.S. JACK swings axe at front door of apartment. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 8 Starts 91.7 | INT. JACK'S APARTMENT - M.S. WENDY, with DANNY in her arms, looks about, then moves to door with "MURDER" in reverse written on it. She opens door and goes into bathroom, with DANNY, closing door behind her. | | | | NO DIALOGUE |
| | CUT TO : | | | | |

THE SHINING
Reel Fourteen (7B), Page 3

| Scene No | Complete Dialogue | Spot No - | Start | End | Page |
|------------------------|---|--------------|-------|-----|-------------|
| - Starts 103. 3 | INT. BATHROOM - M.S. WENDY, with DANNY clinging to her, closes the door. Then she bolts and locks it. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 10 Starts 108. 5 | INT. HOTEL CORRIDOR - M.S. JACK swings axe at door and splinters a panel. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 11 Starts 111.10 | INT. BATHROOM - M.S. WENDY & DANNY move R-L from door to window. She drops knife in basin as she passes it. CAMERA PANS with them. WENDY unbolts window and raises the bottom part. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 12 Starts 120. 3 | EXT. HOTEL - M.S. WENDY tries to force bottom part of window higher up. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 13 Starts 124. 4 | INT. BATHROOM - M.C.S. DANNY clinging to WENDY looks over his shoulder as he hears axe splintering door OFF. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 14 Starts 126.10 | INT. HOTEL CORRIDOR - M.S. JACK swings axe at splintered panel on door. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 15 Starts 129.12 | EXT HOTEL BATHROOM WINDOW - M.S. WENDY looking out of window. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 16 Starts 133. 8 | L.S. HOTEL. WENDY at bathroom window. She draws back into bathroom. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 17 Starts 138. 4 | INT HOTEL CORRIDOR - M.S. JACK swings axe at splintered panel on door. | | | | NO DIALOGUE |
| | CUT TO : | | | | |

THE SHINING
Reel Fourteen (7B), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|---|---------|--------|--------|------|
| 141. 6 | INT. JACK'S APARTMENT - M.S. JACK pulls piece of wood away from splintered panel, and looks through gap. | | | | |
| | CUT TO : | | | | |
| 9 Starts 147. 5 | M.C.S. JACK at gap in panel. JACK TO Wendy, I'm home. WENDY: | 14/10A | 147.13 | 151. 1 | 3. 4 |
| | He looks down. CAMERA TILTS DOWN - he removes a piece of wood with hand and then reaches in and unlocks door. | | | | |
| | CUT TO : | | | | |
| 20 Starts 156.11 | INT. BATHROOM - M.S. WENDY, back to camera, lifts DANNY up to open window. | | | | |
| | CUT TO : | | | | |
| 21 Starts 160. 5 | EXT HOTEL - L.S. WENDY pushes DANNY out through open window onto snow. She lets him go and he slides L-R down snow. He stands up at the bottom, and looks up at WENDY at window. | | | | |
| | CUT TO : | | | | |
| 22 Starts 178.11 | M.S. WENDY struggling to get out of open window. | | | | |
| | CUT TO : | | | | |
| 23 Starts 184.13 | INT. JACK'S APARTMENT - M.S. JACK, carrying axe, moves up stairs from open front door. CAMERA TRACKS BACK with him. | | | | |
| | CUT TO : | | | | |
| 24 Starts 196. 0 | EXT HOTEL - M.S. WENDY struggling to get out of bathroom window. She goes back into bathroom. | | | | |
| | CUT TO : | | | | |
| 25 Starts 202. 1 | M.S. DANNY looking up cam.L at bathroom window. | | | | |
| | CUT TO : | | | | |

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

THE SHINING
Reel Fourteen (7B), Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|---|------------|--------|--------|---|
| 26 Starts 205. 4 | INT. JACK'S APARTMENT - BEDROOM - M.S. JACK, carrying axe, walks away across Living Room into Bedroom. CAMERA TRACKS after him. | | | | |
| | JACK TO Come out, come out, WENDY : wherever you are ! | 14/11 | 208. 1 | 211.11 | 3.10 |
| | CUT TO : | | | | |
| 27 Starts 214. 4 | INT. BATHROOM - M.S. WENDY trying to force window up higher. She looks over her shoulder, then puts her head down to open window. | | | | |
| | CUT TO : | | | | NO DIALOGUE |
| 28 Starts 219.15 | EXT. HOTEL : M.S. WENDY tries to get out of open window. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 29 Starts 225. 7 | INT. BEDROOM - M.C.S. JACK enters cam.R. He stops at Bathroom door. HE RAPS ON DOOR. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 30 Starts 245.11 | EXT HOTEL - M.S. WENDY with head out of open Bathroom window. | | | | |
| | WENDY TO Danny, I can't DANNY: get out ! | 14/12 | 248. 8 | 252. 4 | 3.12 (This Spot runs 8 frames over the Cut into Sc. 31) |
| | CUT TO : | | | | |
| 31 Starts 251.12 | L.S. WENDY at Bathroom window cam.L. DANNY at foot of slope of snow looking up cam.L. | | | | |
| | WENDY TO Run, run and hide. | 14/13 | 254. 9 | 258.12 | 4. 3 |
| | DANNY : Run, quick ! | 14/14 | 260. 4 | 263. 4 | 3. 0 |
| | DANNY runs away L-R. | | | | |
| | CUT TO : | | | | |
| 32 Starts 265. 5 | INT. BEDROOM - M.C.S. JACK at Bathroom door. | | | | |
| | JACK TO Little pigs, little WENDY : pigs, let me come in ! | 14/15 | 266.15 | 273. 0 | 6. 1 |
| | CUT TO : | | | | |

THE SHINING
Reel Fourteen (7E), Page 6

| Scene No. | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|---|---------|--------|--------|------|
| 3 Starts 273.11 | INT. BATHROOM - M.S. WENDY by open window. She moves L-R to basin. CAMERA PANS with her. She picks up knife and moves R-L to side of door. CAMERA PANS with her. | | | | |
| | CUT TO : | | | | |
| 34 Starts 281.11 | INT. BEDROOM - M.C.S. JACK at Bathroom door. | | | | |
| | JACK TO WENDY : Not by the hair on your chin, chin, chin. | 14/16 | 282. 4 | 286. 5 | 4. 1 |
| | Then I'll huff, and and I'll puff | 14/17 | 289.12 | 295. 4 | 5. 8 |
| | CUT TO : | | | | |
| 35 Starts 295.15 | M.S. JACK holding axe back to camera at Bathroom door. | | | | |
| | JACK TO WENDY : and I'll blow your house in. * | 14/18 | 296. 0 | 299. 2 | 3. 2 |
| | He swings axe back. | | | | |
| | CUT TO : | | | | |
| 36 Starts 299. 6 | M.S. JACK swings axe twice at Bathroom door. WENDY SCREAMS OFF. | | | | |
| | CUT TO : | | | | |
| 37 Starts 310.13 | INT. BATHROOM - M.S. WENDY standing at side of door. JACK's axe appear through door. WENDY SCREAMS. JACK's axe repeatedly appears and splinters door. WENDY screams. | | | | |
| | WENDY TO JACK : Jack. Please. | 14/19 | 320. 3 | 322.10 | 2. 7 |
| | Don't.. Don't... | 14/20 | 324. 5 | 329.12 | 4.13 |
| | Head of axe appears through splintered door. WENDY SCREAMS. | | | | |
| | WENDY TO JACK : Don't ! Oh ! Please | 14/21 | 338. 7 | 342. 2 | 3.11 |
| | Head of axe appears again through door. WENDY SCREAMS. | | | | |

* Spots 14/15, 14/16, 14/17 and 14/18
are lines from a Nursery Rhyme.

Cont.

THE SHINING
Reel Fourteen (7B), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|---------|--------|--------|--|
| 37 Cont. | WENDY TO: Stop! JACK: CUT TO: | 14/22 | 344. 6 | 346. 1 | 1.11 (This Spot runs 10 frames over the Cut into Sc. 38) |
| 38 Starts 345. 7 | M.C.S. Splintered door panel. WENDY OFF Jack! TO JACK: | 14/23 | 348.14 | 349.10 | 0.12 |
| | JACK in b.g. swings axe at door and smashes away the splintered wood. | | | | |
| | WENDY OFF Stop it! Stop it! TO JACK: CUT TO: | 14/24 | 352. 8 | 356. 1 | 3. 9 (This Spot runs 6 frames over the Cut into Sc. 39) |
| 39 Starts 355.11 | INT. BEDROOM - M.S. JACK swings axe at splintered door. WENDY OFF Stop it! TO JACK: | 14/25 | 358.11 | 360. 2 | 1. 7 |
| | JACK moves L-R to gap in splintered door. WENDY SCREAMS OFF. | | | | |
| | CUT TO: | | | | |
| 40 Starts 366. 3 | INT. BATHROOM - M.C.S. JACK's face at gap in splintered door. JACK TO Here's Johnny! WENDY: | 14/26 | 366.11 | 369. 1 | 2. 6 |
| | CUT TO: | | | | |
| 41 Starts 369. 3 | M.C.S. WENDY holding knife SCREAMS. CUT TO: | | | | NO DIALOGUE |
| 42 Starts 371.15 | M.C.S. JACK's smiling face at gap in splintered door. He moves backwards and reaches in through gap. CUT TO: | | | | NO DIALOGUE |
| 43 Starts 376. 1 | M.C.S. JACK's hand reaches in through gap in door to key on inside of door. CUT TO: | | | | NO DIALOGUE |
| 44 Starts 377. 3 | M.S. WENDY strikes down with knife. CUT TO: | | | | NO DIALOGUE |

THE SHINING
Reel Fourteen (7B), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|------------|-------|-----|------|
| 45 Starts 379. 1 | M.C.S. JACK's hand on key. WENDY's knife slashes across back of his hand, and withdraws cam.R. JACK's hand moves to gap in door. JACK YELLS OFF. | | | | |
| | CUT TO : | | | | |
| 46 Starts 379.14 | M.C.S. JACK's face at gap in door. HE IS YELLING. He looks down and turns away from door. | | | | |
| | CUT TO : | | | | |
| 47 Starts 383.14 | EXT. ROAD - NIGHT - M.S. Shooting from behind HALLORAN sitting back to camera L.f.g. through windscreen as he drives along snow-covered road. | | | | |
| | CUT TO : | | | | |
| 48 Starts 411. 2 | INT. BATHROOM - M.S. WENDY at side of door. She looks cam.R as she hears HALLORAN's Snowcat approaching OFF. | | | | |
| | CUT TO : | | | | |
| 49 Starts 420. 7 | INT. BEDROOM - M.C.S. JACK at Bathroom door - he turns round as he hears HALLORAN's Snowcat approaching OFF. He looks down cam.L. | | | | |
| | CUT TO : | | | | |
| 50 Starts 436.15 | EXT. HOTEL - NIGHT - L.S. HALLORAN's Snowcat moves R-L along snow-covered road. CAMERA TRACKS with it revealing Overlook Hotel in b.g. | | | | |
| | CUT TO : | | | | |
| 51 Starts 451. 6 | INT. BEDROOM. M.C.S. JACK looking cam.R. He turns away to splintered door. SOUND OF SNOWCAT OFF. | | | | |
| | CUT TO : | | | | |
| 52 Starts 461.12 | INT. BATHROOM - M.C.S. WENDY at side of door listening. | | | | |
| | CUT TO : | | | | |
| 53 Starts 467.13 | EXT HOTEL - L.S. HALLORAN's Snowcat moves R-L along front of Hotel. | | | | |

NO DIALOGUE

NO DIALOGUE

MUSIC ENDS
382. 1

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

Cont.

THE SHINING
Reel Fourteen (7B), Page 9

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|--|------------|-------|-----|------|
| 3 Cont. | CAMERA TRACKS with it. Snowcat stops. | | | | |
| | CUT TO : | | | | |
| 54 Starts 477. 4 | INT. HOTEL CORRIDOR - KITCHEN - M.L.S. DANNY runs forward along corridor. CAMERA TRACKS BACK before him. He runs into kitchen - stops and moves L-R to oven. He kneels down beside it. CAMERA PANS with him. DANNY slides oven door open R-L and crawls into it. | | | | |
| | CUT TO : | | | | |
| 55 Starts 495.10 | M.C.S. DANNY in oven slides door R-L. | | | | |
| | CUT TO : | | | | |
| 56 Starts 500. 2 | M.S. Oven door sliding L-R. | | | | |
| | CUT TO : | | | | |
| 57 Starts 502.15 | M.S. JACK holding axe limps R-L through kitchen. CAMERA TRACKS with him. | | | | |
| | CUT TO : | | | | |
| 58 Starts 519. 7 | INT. BATHROOM - M.S. WENDY sobbing at side of door - then she moves to door and slashes at it with knife. | | | | |
| | CUT TO : | | | | |
| 59 Starts 554.14 | EXT. HOTEL - M.L.S. HALLORAN walking R-L. CAMERA TRACKS with him. He moves to door left open by WENDY. He pulls it open wide and exits into Hotel. | | | | |
| | CUT TO : | | | | |
| 60 Starts 583.15 | INT. HOTEL - LOBBY - M.S. JACK holding axe moves forward - CAMERA PANS R-L and TRACKS with him. He moves away up stairs. | | | | |

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

Cont.

THE SHINING
Reel Fourteen (7B), Page 10

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|---|-------------|--------|--------|------|
| 60 Cont. | HALLORAN Hallo ! OFF TO ALL: | 14/27 | 611.11 | 613.13 | 2. 2 |
| | JACK at top of stairs. | | | | |
| | HALLORAN Anybody here ? OFF TO ALL: | 14/28 | 622. 0 | 624. 4 | 2. 4 |
| | JACK moves away from stairs CAMERA TRACKS after him. JACK moves R-L and looks down at Lobby. CAMERA TRACKS after him. | | | | |
| | HALLORAN Hallo ! OFF TO ALL: | 14/29 | 641.15 | 644. 3 | 2. 4 |
| | Anybody here ? | 14/30 | 647. 0 | 650. 5 | 2.11 |
| | CUT TO : | | | | |
| 61 Starts 651. 9 | M.L.S. HALLORAN moves forward along corridor. CAMERA TRACKS FORWARD. | | | | |
| | HALLORAN Hallo ! TO ALL : | 14/31 | 657. 9 | 659. 4 | 1.11 |
| | HALLORAN moves R-L to entrance to Lobby. | | | | |
| | HALLORAN Anybody here ? TO ALL : | 14/32 | 678. 7 | 680.11 | 2. 4 |
| | HALLORAN moves away into Lobby. CAMERA TRACKS FORWARD after him. | | | | |
| | HALLORAN Hallo ! TO ALL : | 14/33 | 699. 3 | 701.10 | 2. 7 |
| | Hallo! Anybody here? | 14/34 | 722. 7 | 728. 3 | 5.12 |
| | JACK, holding axe, YELLS as he steps from behind pillar cam.R and moves towards HALLORAN. | | | | |
| | CUT TO : | | | | |
| 62 Starts 750.15 | M.S. JACK YELLING as he swings axe at HALLORAN. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 63 Starts 751. 8 | M.C.S. HALLORAN's chest - axe pierces raincoat and blood oozes out. | NO DIALOGUE | | | |
| | CUT TO : | | | | |
| 64 Starts 753. 7 | M.C.S. DANNY, with his mouth wide open. | NO DIALOGUE | | | |
| | CUT TO : | | | | |

MUSIC STARTS
752.11

THE SHINING
Reel Fourteen (7B), Page 11

| Scene No | Complete Dialogue | Spot No | Start | End | Time |
|------------------------|--|-------------|--------|--------|---|
| 65 Starts 734. 1 | M.S. JACK over HALLORAN. JACK holding onto shaft of axe. CUT TO : | NO DIALOGUE | | | |
| 66 Starts 755. 5 | M.C.S. HALLORAN, with his mouth wide open. CUT TO : | NO DIALOGUE | | | |
| 67 Starts 756. 9 | M.C.S. DANNY, with his mouth wide open. CUT TO : | NO DIALOGUE | | | |
| 68 Starts 757. 3 | M.S. JACK over HALLORAN, holding onto shaft of axe. CUT TO : | NO DIALOGUE | | | |
| 69 Starts 758.10 | M.C.S. HALLORAN, with his mouth wide open, sinks down out of shot. CUT TO : | NO DIALOGUE | | | |
| 70 Starts 761. 1 | M.C.S. DANNY, with his mouth wide open. CUT TO : | NO DIALOGUE | | | |
| 71 Starts 762.13 | M.C.S. JACK rises up into shot. CUT TO : | NO DIALOGUE | | | |
| 72 Starts 777. 0 | M.L.S. JACK holding axe standing beside body of HALLORAN on floor. JACK limps forward. CAMERA TRACKS BACK before him. JACK TO Danny ! Danny DANNY : boy ! | 14/35 | 786.11 | 792. 3 | 5. 8 |
| | He stops at corridor to kitchen. | | | | |
| | JACK TO Danny ! DANNY : CUT TO : | 14/36 | 798. 6 | 800. 2 | 1.12 (This Spot runs 20 frames over the Cut into Sc. 73) |
| 73 Starts 798.15 | M.L.S. JACK back to camera in R.f.g. DANNY climbs out of oven in b.g. JACK moves forward. DANNY exits cam.R.h.g. JACK limps away. CAMERA TRACKS IN after him. JACK TO Danny ! Danny ! DANNY: | 14/37 | 805. 1 | 810. 1 | 5. 0 |
| | CUT TO : | | | | |

THE SHINING
Reel Fourteen (7B), Page 12

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------|---|------------|--------|--------|------|
| 4 | INT. HOTEL - STAIRS - M.S. High Angle WENDY runs up stairs L-R. She pauses on landing. | | | | |
| Starts 812. 7 | | | | | |
| | WENDY TO Danny ! DANNY : | 14/38 | 820.13 | 822. 1 | 1. 4 |

CAMERA TRACKS BACK before
WENDY as she goes up next
flight of stairs. She stops
at top of stairs and looks
along landing.

CUT TO :

| | |
|--------|--------------------------------|
| 75 | M.L.S. WENDY's P.O.V. |
| Starts | Shooting along landing into |
| 857.10 | open doorway of bedroom. |
| | MAN, dressed in Dog's costume, |
| | kneeling at foot of bed. |
| | He leans back and looks |
| | towards her. MAN, in evening |
| | dress, leans forward and looks |
| | at WENDY. CAMERA ZOOMS IN on |
| | them. |

NO DIALOGUE

CUT TO :

| | |
|--------|---------------------------------|
| 76 | M.S. WENDY, holding knife, at |
| Starts | top of stairs backs away - |
| 876.10 | then turns and runs away along |
| | corridor, exiting cam.L at end. |

NO DIALOGUE

CUT TO :

| | |
|--------|---------------------------------|
| 77 | INT. LOBBY - |
| Starts | M.L.S. JACK, holding axe, limps |
| 889. 9 | forward and moves L-R through |
| | entrance. He walks away to |
| | open door. CAMERA TRACKS after |
| | him. He stops in doorway. |

NO DIALOGUE

MUSIC
CONTINUED

CUT TO :

END OF REEL FOURTEEN (7B)

NUMBER OF INSERTS : Three (Scs 1, 3 & 8)

| | |
|---|--------|
| Footage from end of 14/38 to last Action Frame... | 85. 8 |
| Footage from 0.0 to last Action Frame..... | 907. 9 |

" THE SHINING. "

| Scene | Complete Dialogue | Spot No | Start | End | Ftgs |
|-----------------------|--|-------------|-------|---|------|
| 1 Starts 12. 00 | EXT. OVERLOOK HOTEL - NIGHT - M.L.S. Shooting from door. HALLORAN's Snowcat in b.g. CAMERA PANS L-R. CUT TO : | | | | |
| | | NO DIALOGUE | | MUSIC CONTINUES | |
| 2 Starts 28.12 | INT. HOTEL - LOBBY - M.S. JACK, holding axe, at open doorway. He comes in and moves L-R to switch panel on wall. He opens cover and presses switches down. He leans towards open doorway and watches lights going on outside. CUT TO : | | | | |
| | | NO DIALOGUE | | | |
| 3 Starts 43.11 | EXT. HOTEL - M.S. DANNY crouched behind track of HALLORAN's Snowcat. He peers round corner. CUT TO : | | | | |
| | | NO DIALOGUE | | | |
| 4 Starts 51. 3 | EXT HOTEL - M.S. JACK limps to open doorway and stops. JACK TO Danny ! DANNY : | 15/1 | 56. 7 | 58. 7 | 2. 0 |
| | CUT TO : | | | | |
| | | | | (This Spot runs 11 frames over the Cut into Sc. 5) | |
| 5 Starts 57.12 | EXT HOTEL - M.S. DANNY by track of HALLORAN's Snowcat. He moves away L-R. CUT TO : | | | | |
| | | | | | |
| 6 Starts 65. 3 | M.L.S. JACK limps away from door. JACK TO Danny ! DANNY : | 15/2 | 66.11 | 68. 3 | 1. 8 |
| | CUT TO : | | | | |
| | M.S. DANNY runs L-R and exits cam.R. CUT TO : | | | | |
| | | NO DIALOGUE | | | |
| 8 Starts 68. 7 | M.S. JACK limping L-R from Hotel. CAMERA TRACKS with him. JACK TO Danny ! DANNY: | 15/3 | 71. 6 | 73. 7 | 2. 1 |
| | CUT TO : | | | | |

THE SHINING
Reel Fifteen (8A), Page 2

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------|--|---------|--------|--------|------|
| Starts 77. 3 | M.L.S. DANNY running away L-R across snow. CAMERA PANS with him. He runs into Maze. | | | | |
| | CUT TO : | | | | |
| 10 Starts 83. 7 | M.S. JACK limping L-R. CAMERA TRACKS with him. Hotel in b.g. | | | | |
| | CUT TO : | | | | |
| 11 Starts 88. 2 | EXT HOTEL - MAZE - M.S. DANNY running away through Maze. CAMERA TRACKS after him. He looks back over his shoulder. | | | | |
| | CUT TO : | | | | |
| 12 Starts 125.10 | M.S. JACK in the Maze. He limps forward. CAMERA TRACKS BACK before him. | | | | |
| | JACK TO Danny ! | 15/4 | 130. 4 | 133. 2 | 2.14 |
| | DANNY : I'm coming. | 15/5 | 138. 4 | 141. 1 | 2.13 |
| | I'm coming Dan ! | 15/6 | 145. 1 | 147.12 | 2.11 |
| | He looks down. | | | | |
| | CUT TO : | | | | |
| 13 Starts 151. 8 | M.C.S. DANNY's footprints in snow. CAMERA TILTS UP & TRACKS FORWARD along DANNY's footprints. | | | | |
| | CUT TO : | | | | |
| 14 Starts 161.12 | M.C.S. DANNY's feet and legs running away through Maze. CAMERA TRACKS FORWARD. | | | | |
| | CUT TO : | | | | |
| 15 Starts 171.10 | INT. HOTEL - M.L.S. WENDY, carrying knife, runs forward into kitchen. She looks towards stairs in b.g. | | | | |
| | WENDY TO Danny ! | 15/7 | 176. 1 | 177. 5 | 1. 4 |
| | DANNY : | | | | |
| | WENDY stumbles forward through coffee pots and rings on floor. CAMERA TRACKS BACK before her. | | | | |

MUSIC ENDS
175. 5

Cont.

THE SHINING
Reel Fifteen (SA). Page 3

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|---|---------|--------|-------|------|
| Cont. | WENDY Oh ! TO SELF: | 15/8 | 182.12 | 183.7 | 0.11 |
| | WENDY turns R-L. CAMERA TRACKS with her. She moves away along corridor. CAMERA TRACKS after her. She stops at corner. CAMERA CONTINUES PAST her revealing HALLORAN lying dead on floor of lobby. | | | | |
| | CUT TO : | | | | |
| 16 Starts 208.8 | M.C.S. WENDY reacts. | | | | |
| | CUT TO : | | | | |
| 17 Starts 212.4 | M.L.S. HALLORAN's body lying on floor. CAMERA ZOOMS IN on it. | | | | |
| | CUT TO : | | | | |
| 18 Starts 218.8 | M.C.S. WENDY looks about. She moves away R-L. CAMERA PANS with her. She SCREAMS and turns to cam.R. CAMERA WHIP PANS L-R onto M.L.S. INJURED GUEST. | | | | |
| | CUT TO : | | | | |
| 19 Starts 235.10 | M.S. WENDY reacting - knife trembles in her hand. | | | | |
| | CUT TO : | | | | |
| Starts 237.14 | M.C.S. INJURED GUEST, with scar running down his head and face. He raises glass he is holding. | | | | |
| | INJURED GUEST Great party, TO WENDY : isn't it ? | 15/9 | 239.4 | 241.8 | 2.4 |
| | CUT TO : | | | | |
| 21 Starts 242.15 | M.S. WENDY SCREAMING turns and runs away. | | | | |
| | CUT TO : | | | | |
| 22 Starts 243.3 | EXT HOTEL - MAZE - M.L.S. DANNY running away through Maze. CAMERA TRACKS after him. | | | | |

Cont.

THE SHINING
Reel Fifteen (SA), Page 4

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------|--|--------------|--------|--------|------|
| 14 | JACK OFF Danny ! TO DANNY : | 15/10 | 256.15 | 259.11 | 2.11 |
| | Danny ! I'm coming! | 15/11 | 265.11 | 271. 9 | 5.14 |
| | CUT TO : | | | | |
| 15 | M.S. JACK limps forward in Maze. CAMERA TRACKS BACK before him. | | | | |
| Starts 273. 4 | JACK TO You can't get away. DANNY : | 15/12 | 276. 6 | 279. 2 | 2.12 |
| | I'm right behind you. | 15/13 | 285.11 | 289. 3 | 3. 8 |
| | CUT TO : | | | | |
| 24 | INT. HOTEL - CORRIDOR & LOUNGE - M.L.S. WENDY runs forward. | | | | |
| Starts 289. 6 | WENDY TO Danny ! DANNY : | 15/14 | 290. 4 | 291. 9 | 1. 5 |
| | WENDY runs forward and then moves R-L. CAMERA PANS with her - she stops cam.R.f.g. and SCREAMS. | | | | |
| | CUT TO : | | | | |
| 25 | M.C.S. WENDY looking about. | NO DIALOGUE. | | | |
| Starts 300. 1 | CUT TO : | | | | |
| 26 | M.L.S. SKELETONS sitting in chairs. Bottle of champagne on table in f.g. | NO DIALOGUE | | | |
| Starts 303.15 | CUT TO : | | | | |
| 27 | M.S. SKELETONS sitting at table with bottle and glasses on it. | NO DIALOGUE | | | |
| Starts 307.15 | CUT TO : | | | | |
| 28 | M.L.S. SKELETONS sitting in chairs round tables with bottles on them. | NO DIALOGUE | | | |
| Starts 311.15 | CUT TO : | | | | |
| 29 | EXT HOTEL - MAZE - M.L.S. JACK limps away through Maze. CAMERA TRACKS FORWARD after him. | NO DIALOGUE | | | |
| Starts 315.15 | CUT TO : | | | | |
| 30 | M.S. DANNY steps backwards in his footprints in snow. | NO DIALOGUE | | | |
| Starts 1.13 | CUT TO : | | | | |

THE SHINING
Reel Fifteen (SA). Page 5

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|--------|--------|--|
| 1 Starts 360. 3 | M.S. JACK limps forward laughing. JACK TO Danny ! DANNY: CUT TO : | 15/15 | 370.11 | 373. 8 | 2.13 (This Spot runs 31 frames over the Cut into Sc. 32) |
| 32 Starts 371. 9 | M.L.S. DANNY stepping backwards in his footprints in snow. He jumps L-R landing in snow, and crawls L-R - brushing his traces in the snow out with his hands. CUT TO : | | | | NO DIALOGUE |
| 33 Starts 383.15 | INT. HOTEL - CORRIDOR - M.L.S. WENDY holding knife runs forward. She slows down as she nears f.g. She moves R-L. CAMERA PANS with her to open door. She stops by doorway and looks along corridor towards lift doors in b.g. CUT TO : | | | | NO DIALOGUE |
| 34 Starts 406. 3 | M.S. Lift doors. Blood gushes in cam.L and surges forward along floor. CUT TO : | | | | NO DIALOGUE |
| 35 Starts 418. 1 | M.C.S. WENDY reacts. CUT TO : | | | | NO DIALOGUE |
| 36 Starts 422. 5 | M.S. Lift doors. Blood gushes in cam.L and cam.R - surging forward in wave towards camera. CUT TO : | | | | NO DIALOGUE |
| 37 Starts 431. 5 | EXT HOTEL - MAZE - M.S. DANNY sitting leaning against side of Maze. CAMERA TRACKS R-L revealing JACK, holding axe, cam.R.b.g. He limps R-L and moves away along Maze. CUT TO : | | | | NO DIALOGUE |

THE SHINING
Reel Fifteen (8A), Page 6

| Scene No. | Complete Dialogue | Spot No. | Start | End | Ftge |
|------------------------|---|----------|--------|--------|--|
| 38 Starts 54. 9 | M.S.DANNY's footprints in the snow - CAMERA TRACKS FORWARD and stops when footprints end. CAMERA TILTS UP to snow without footprints. | | | | |
| | CUT TO : | | | | |
| 39 Starts 474. 9 | M.C.S. JACK - he looks about then back and forwards - and finally cam.R. | | | | |
| | JACK TO Danny ! DANNY : | 15/16 | 392. 7 | 395.10 | 3. 3 |
| | He looks cam.L. | | | | |
| | CUT TO : | | | | |
| 40 Starts 501. 4 | M.C.S. DANNY crouched against side of Maze. | | | | |
| | JACK OFF Danny ! TO DANNY: | 15/17 | 501. 6 | 503. 3 | 1.13 |
| | CUT TO : | | | | |
| 41 Starts 506. 2 | M.S. JACK - he looks about then cam.L. | | | | |
| | JACK TO Danny ! DANNY: | 15/18 | 519. 2 | 521. 8 | 2. 6 |
| | | | | | (This Spot runs 8 frames over the Cut into Sc. 42) |
| | CUT TO : | | | | |
| 42 Starts 521. 0 | M.L.S. JACK limps L-R and exits cam.R. | | | | |
| | CUT TO : | | | | |
| 43 Starts 525.13 | M.S. DANNY appears from behind mound of snow and moves forward R-L. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 44 Starts 538. 8 | M.L.S. DANNY's P.O.V. Empty Maze. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 45 Starts 541.15 | M.S. DANNY moves away R-L from mound of snow. CAMERA PANS with him. He runs away along Maze. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 46 Starts 552.14 | M.S. Footprints in snow in Maze. CAMERA TRACKS FORWARD along footprints. | | | | |
| | | | | | NO DIALOGUE |
| | CUT TO : | | | | |

THE SHINING
Reel Fifteen (8A), Page 7

| Scene No | Complete Dialogue | Spot No | Start | End | Page |
|------------------------|---|---------|--------|--------|------|
| starts 564. 8 | M.L.S. JACK, back to camera, limping away along Maze. CAMERA TRACKS after him. | | | | |
| | CUT TO : | | | | |
| 8 Starts 578. 4 | M.S. JACK limps forward along Maze. CAMERA TRACKS BACK before him. | | | | |
| | CUT TO : | | | | |
| 49 Starts 585.10 | M.S. CAMERA TRACKS FORWARD along Maze. | | | | |
| | CUT TO : | | | | |
| 50 Starts 591.15 | M.S. DANNY runs forward along Maze. CAMERA TRACKS BACK. | | | | |
| | CUT TO : | | | | |
| 51 Starts 599. 5 | M.L.S. JACK moves to opening cam.R. CAMERA TRACKS FORWARD - he turns and moves R-L to opening cam.L. CAMERA PANS with him. He stops and turns - then moves L-R. CAMERA PANS with him and TRACKS after him as he limps along MAZE. | | | | |
| | CUT TO : | | | | |
| 52 Starts 622. 2 | EXT HOTEL - M.L.S. WENDY sobbing and holding knife runs away to HALLORAN's Snowcat in b.g. CAMERA TRACKS FORWARD after her. She stops by Snowcat and looks about. | | | | |
| | CUT TO : | | | | |
| 53 Starts 632.15 | EXT HOTEL - MAZE - M.S. DANNY runs forward in Maze. CAMERA TRACKS BACK. DANNY looks over his shoulder and falls down in snow at entrance. | | | | |
| | CUT TO : | | | | |
| 54 Starts 642.11 | EXT HOTEL - M.S. WENDY standing by HALLORAN's Snowcat. She throws down knife. | | | | |
| | WENDY TO Danny ! Danny ! DANNY : | 15/19 | 642.15 | 646. 0 | 3. 1 |

She runs forward and out
cam.R.f.g.

CUT TO :

THE SHINING
Reel Fifteen (8A), Page 8

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|--|------------|--------|--------|------|
| 55 Starts 16. 5 | M.L.S. DANNY lying on snow at entrance to Maze. He gets up and runs R-L. CAMERA PANS with him. | | | | |
| | DANNY TO Mommy .. WENDY: | 15/20 | 646. 1 | 647. 2 | 1. 1 |
| | WENDY OFF Danny, come here ! TO DANNY: | 15/21 | 647. 5 | 648. 9 | 1. 4 |
| | DANNY TO Mommy...Mommy...! WENDY: | 15/22 | 647.14 | 651. 0 | 3. 2 |
| | WENDY OFF TO DANNY: Danny ! | 15/23 | 649.14 | 651. 0 | 1. 2 |
| | DANNY runs R-L into WENDY's arms as she kneels on snow. | | | | |
| | DANNY TO Mommy ! WENDY: | 15/24 | 651. 9 | 653. 0 | 1. 7 |
| | WENDY TO Oh ! DANNY: | 15/25 | 653. 2 | 654. 2 | 1. 0 |
| | WENDY hugs and kisses DANNY. | | | | |
| | WENDY TO Oh Danny ! DANNY: | 15/26 | 658. 4 | 659.12 | 1. 8 |
| | CUT TO : | | | | |
| 55 Starts 660. 8 | EXT HOTEL - MAZE - M.S. JACK holding axe limps forward - CAMERA TRACKS BACK. | | | | |
| | JACK TO Danny ! Where.... DANNY : | 15/27 | 662. 6 | 667. 7 | 5. 1 |
| | JACK GROANS. | | | | |
| | CUT TO : | | | | |
| 56 Starts 669.15 | EXT HOTEL - M.L.S. WENDY holding DANNY moves R-L to HALLORAN's Snowcat. CAMERA PANS with them. WENDY opens door of Snowcat and lifts DANNY up to cab. | | | | |
| | CUT TO : | | | | |
| 17 Starts 687. 5 | EXT HOTEL - MAZE. M.L.S. JACK GROANING staggers away along Maze - CAMERA TRACKS after him. | | | | |
| | JACK TO Danny ! DANNY : | 15/28 | 684.14 | 686. 1 | 1. 3 |

NO DIALOGUE

Cont.

THE SHINING
Reel Fifteen (8A), Page 9

| Scene No. | Complete Dialogue | Spot No | Start | End | Ftge |
|------------------------|---|------------|-------|-----|-------------|
| 57 Cont. | He stumbles and lies in snow. He struggles up to his feet. | | | | |
| | CUT TO : | | | | |
| 58 Starts 17. 8 | EXT HOTEL - L.S. Snowcat with lights on moves R-L in front of Hotel, then turns to cam.R. JACK SHOUTS INAUDIBLE OFF. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 59 Starts 729.13 | EXT HOTEL MAZE - M.S. JACK staggering about. INDISTINCT SHOUTS & MOANS. He bends head forward and GROANS. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 60 Starts 742.11 | EXT HOTEL - L.S. Snowcat moves L-R along front of Hotel. CAMERA PANS & TRACKS with it. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 61 Starts 751. 1 | EXT HOTEL - MAZE - M.S. JACK staggers forward. CAMERA TRACKS BACK - INDISTINCT SHOUTS. He GROANS as he moves forward R-L. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 62 Starts 763. 1 | EXT. HOTEL - L.S. Snowcat drives away down road. JACK INAUDIBLE SHOUTS OFF. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 63 Starts 781. 8 | EXT. HOTEL - MAZE - M.S. JACK staggers forward along Maze. CAMERA TRACKS BACK - INDISTINCT MOANS & GROANS. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 64 Starts 805. 9 | M.L.S. JACK staggers away along Maze. CAMERA TRACKS after him. INDISTINCT MOANS. He slumps down cam.L against side of Maze. | | | | NO DIALOGUE |
| | CUT TO : | | | | |
| 65 Starts 831. 8 | EXT HOTEL - MAZE - DAY - M.C.S. JACK sitting up to his chest in snow dead. Snow and icicles on his face. | | | | NO DIALOGUE |
| | CUT TO : | | | | |

MUSIC ENDS
841. 8

THE SHINING

Reel Fifteen (SA), Page 10

| <u>Scene</u> <u>No</u> | <u>Complete Dialogue</u> | <u>Spot</u> <u>No</u> | <u>Start</u> | <u>End</u> | <u>Page</u> |
|---------------------------|--------------------------|--------------------------|--------------|------------|-------------|
|---------------------------|--------------------------|--------------------------|--------------|------------|-------------|

END OF REEL FIFTEEN (SA)

NUMBER OF INSERTS : Nil.

| | |
|--|--------|
| Footage from end of 15/28 to last Action Frame.... | 150. 2 |
| Footage from "START" to last Action Frame..... | 846. 3 |
| Footage of reel without 12.0' Leader..... | 834. 3 |

"THE SHINING"

ZERO is the first Frame which
is 85.10 before the first
Clear Cut, Scene 2.

| Scene No | Complete Dialogue | Spot No | Start | End | Ftge |
|-----------------------|---|------------|-------|-----|--|
| 1 Starts 0. 0 | INT. HOTEL - GOLD BALLROOM. M.L.S. Entrance to Gold Ballroom - CAMERA TRACKS FORWARD through entrance to photograph on wall. CAMERA TRACKS IN close on photograph of Guests at Ball. | | | | MUSIC STARTS 0. 1 |
| | DISSOLVE TO : | | | | |
| 2 Starts 85.10 | M.S. Photograph of Guests at Ball. | | | | NO DIALOGUE |
| | DISSOLVE TO : | | | | |
| 3 Starts 102.10 | M.C.S. Photograph of YOUNG MAN in dinner jacket. CAMERA TILTS DOWN TO : | | | | |
| | OVERLOOK HOTEL JULY 4th BALL 1921. | | | | NO DIALOGUE |
| | FADE OUT : | | | | |
| 4 Starts 156. 4 | BLACK FRAMES. Superimposition in at 156. 4 | | | | |
| | Jack Torrance Wendy Torrance Danny Hallorann Ullman Grady Lloyd Doctor Durkin | | | | JACK NICHOLSON SHELLEY DUVALL DANNY LLOYD SCATMAN CROTHERS BARRY NELSON PHILIP STONE JOE TURKEL ANNE JACKSON TONY BURTON |
| | Young woman in bath Old woman in bath | | | | LIA BELDAM BILLIE GIBSON |
| | Superimposition out at 166. 1 Superimposition in at 166.11 | | | | |
| | Watson Forest Ranger 1 Forest Ranger 2 | | | | BARRY DENNEN DAVID BAXT MANNING REDWOOD. |

Cont.

THE SHINING
Reel Sixteen (8B), Page 2

Scene
No Complete Dialogue

Spot
No Start End Ftge

Cont. Grady Daughter
 Grady Daughter
 Nurse
 Secretary
 Policeman
 Stewardess
 Receptionist
 Injured Guest

LISA BURNS
LOUISE BURNS
ROBIN PAPPAS
ALISON COLERIDGE
BURNELL TUCKER
JANA SUELDON
KATE PHELPS
NORMAN GAY

Superimposition out at 176.11
Superimposition in at 177. 5

Photographed by

JOHN ALCOTT

Superimposition out at 181.15
Superimposition in at 182. 9

Production Designer

ROY WALKER

Superimposition out at 187. 4
Superimposition in at 187.14

Film Editor

RAY LOVEJOY

Superimposition out at 192. 7
Superimposition in at 193. 1

Music by

Superimposition out at 197.11
Superimposition in at 198. 5

BELA BARTOK

Music for strings, percussion and celesta
Conducted by

HERBERT VON KARAJAN
DEUTSCHE GRAMMOPHON

Recorded by

Superimposition out at 208. 5
Superimposition in at 208.15

KRZYSZTOF PENDERECKI

Superimposition out at 213. 9
Superimposition in at 214. 3

WENDY CARLOS & RACHEL ELKIND

Superimposition out at 218.14
Superimposition in at 219. 8

GYORGYLIGETI

Superimposition out at 224. 2

THE SHINING
Reel Sixteen (8B). Page 3

| <u>Scene</u> <u>No</u> | <u>Complete Dialogue</u> | <u>Spot</u> <u>No</u> | <u>Start</u> | <u>End</u> | <u>Time</u> |
|---------------------------|---------------------------------------|--------------------------|--------------|------------|----------------------------|
| 4 | Cont. Superimposition in at 224.12 | | | | |
| | Production Manager | | | | DOUGLAS TWIDDY |
| | Superimposition out at 229. 7 | | | | |
| | Superimposition in at 230. 1 | | | | |
| | Assistant Director | | | | BRIAN COOK |
| | Superimposition out at 234.12 | | | | |
| | Superimposition in at 235. 8 | | | | |
| | Costumes designed by | | | | MILENA CANONERO |
| | Superimposition out at 240. 0 | | | | |
| | Superimposition in at 240.10 | | | | |
| | Steadicam Operator | | | | GARRETT BROWN |
| | Superimposition out at 245. 4 | | | | |
| | Superimposition in at 245.14 | | | | |
| | Helicopter photography by | | | | MACGILLIVRAY FREEMAN FILMS |
| | Superimposition out at 250. 7 | | | | |
| | Superimposition in at 251. 1 | | | | |
| | Personal Assistant to the Director | | | | LEON VITALI |
| | Superimposition out at 255.10 | | | | |
| | Superimposition in at 256. 4 | | | | |
| | Assistant to the Producer | | | | ANDROS EPAMINONDAS |
| | Superimposition out at 260.14 | | | | |
| | Superimposition in at 261. 8 | | | | |
| | Art Director | | | | LES TOMKINS |
| | Superimposition out at 266. 2 | | | | |
| | Superimposition in at 266.12 | | | | |
| | Make-Up by | | | | TOM SMITH |
| | Superimposition out at 271. 1 | | | | |
| | Superimposition in at 272. 1 | | | | |
| | Hairstyles | | | | LEONARD |
| | Superimposition out at 276.11 | | | | |
| | Superimposition in at 277. 5 | | | | |
| | Camera Operators | | | | KELVIN PIKE JAMES DEVIS |

Cont.

Scene
No Complete Dialogue

4
Cont. 2nd Unit Photography

Focus Assistants
Camera Assistants

Grip
Gaffers

Superimposition out at 284. 9
Superimposition in at 285. 3

Sound Editors

Sound Recordists
Dubbing Mixers
Assistant Editors
20's Music Advisers

Superimposition out at 292.12
Superimposition in at 293. 6

Assistant Directors
Make-Up Artist
Continuity
Production Accountant.
Set Dresser
Construction Manager
Titles

Superimposition out at 301. 1
Superimposition in at 301.11

Property Master
Decor Artist
2nd Assistant Editors
Colour Grading
Hotel Consultant
Casting
Location Research

Production Secretaries
Producer's Secretary
Production Assistant
Engineering by

Superimposition out at 310.11
Superimposition in at 311. 5

Wardrobe Supervisors
Draughtsmen

THE SHINING
Reel Sixteen (8B), Page 4

Spot
No Start End Ftce

DOUGLAS MILSOME MACGILLIVRAY
FREEMAN FILMS
DOUGLAS MILSOME MAURICE ARNOLD
PETER ROBINSON MARTIN KENZIE
DANNY SHELNERDINE
DENNIS LEWIS
LOU BOGUE LARRY SMITH

WYN RYDER DINO DI CAMPO JACK
KNIGHT.

IVAN SHARROCK RICHARD DANIEL
BILL ROWE RAY MERRIN
GILL SMITH GORDON STAINFORTH
BRIAN RUST JOHN WADLEY

TERRY NEEDHAM MICHAEL STEVENSON
BARBARA DALY
JUNE RANDALL
JO GREGORY
TESSA DAVIES
LEN FUREY
CHAPMAN BEAUVAIS & NATIONAL
SCREEN SERVICES

PETER HANCOCK
ROBERT WALKER
ADAM UNGER STEVE PICKARD
EDDIE GORDON
TAD MICHEL
JAMES LIGGAT
JAN SCHLUBACH KATHARINA KUBRICK
MURRAY CLOSE
PAT PENNELEGION MARLENE BUTLAND
MARGARET ADAMS
EMILIO D'ALESSANDRO
NORANK OF ELSTREE

KEN LAWTON RON BECK
JOHN FENNER MICHAEL LAMONT
MICHAEL BOONE

Cont.

THE SHINING
Reel Sixteen (SR), Page 5

| <u>Scene</u> <u>No</u> | <u>Complete Dialogue</u> | <u>Spot</u> <u>No</u> | <u>Start</u> | <u>End</u> | <u>Page</u> |
|---------------------------|--|---|--------------|------------|-------------|
| 4 Cont. | Property Buyers Video Operator Boom Operators Drapes Master Plasterer Head Rigger Head Carpenter Head Painter Property Men | EDWARD RODRIGO DAN GRIMMEL KEN WESTON BARRY WILSON TOM TARRY JIM KELLY FRED GUNNING DEL SMITH BARRY ARNOLD PETER SPENCER | | | |

Superimposition out at 320. 5
Superimposition in at 320.15

With Special Acknowledgement to
TIMBERLINE LODGE, Mt. HOOD
NATIONAL FOREST, OREGON
CONTINENTAL AIRLINES
STATE OF COLORADO
MOTION PICTURE COMMISSION
KBTU CHANNEL 9 DENVER
WPLG CHANNEL 10 MIAMI
KHOU RADIO DENVER

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AMERICAN MOTOR COMPANY
CARL ZEISS OF WEST GERMANY
NATIONAL VENDORS
MUSIC HIRE GROUP LTD
CHERRY LEISURE (UK) LTD.
JVC (UK) LTD.

Superimposition out at 329.15
Superimposition in at 330. 9

Filmed with ARRIFLEX CAMERAS

Superimposition out at 335. 8
Superimposition in at 336. 2

Approved # 25995 MPAA Symbol.
Motion Picture Association of America Inc.

A PEREGRINE FILM

Superimposition out at 346. 2